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## FAILURE TO REGISTER CAUSED MUCK'S ARREST

Conductor Thought Himself Not an Enemy Alien  
Under the Law—Still in Jail—His Resignation  
Accepted on March 6

It is a significant commentary on the carelessness of the press that the newspapers reported the arrest of Dr. Muck at his home. One said that the officers waited until he reached the house, whereupon they seized him; another asserted that Dr. Muck was attending a social function when the officers arrived at his home—all of which was more fancied than real. The fact is that Dr. Muck was engaged Monday evening of last week in putting the finishing touches on the production of the "St. Matthew Passion." The last rehearsal of the orchestra, chorus and soloists took place on Monday evening at Symphony Hall. About 9 o'clock four Secret Service officers and two local plain clothes men arrived at the hall and announced that their errand was to take Dr. Muck into custody immediately. Mr. Ellis explained that the conductor was preparing the production of the biggest musical event of the year, and the officers very considerably said they would wait until the rehearsal was over. That Dr. Muck had no suspicion that he was wanted was clear, because his representative had called at the Federal Building that very day to obtain passports for him and his wife to go to Europe. Although he was arrested under the President's proclamation as an enemy alien, the local press hinted that charges would be brought against him for violation of the Federal criminal code.

### Failed to Register

At this writing the charge on which he is being held is that of failure to register as an enemy alien. It is to be inferred that the conductor did not register under that law since he regarded himself as a Swiss citizen. But Dr. Muck was born in Bavaria in 1859, before the foundation of the German Empire. According to the interpretation of the President's proclamation, any man born in Germany before the empire was established is amenable to the regulations under that proclamation. That the matter of his capture was not urgent may be implied from a remark made by District Attorney Boynton to the effect that had he known about the concert scheduled for the following day he would have waited until after the performance before ordering the arrest.

### Resignation Accepted

That Major Higginson, founder and sustainer of the orchestra, appreciated the state of public opinion was evidenced in the announcement, made last Saturday, that he had accepted Dr. Muck's resignation on March 6, to take effect May 4, the date of the last concert. The following announcement appeared on the editorial page of the Boston Herald of March 30, a paper in which Lee, Higginson & Co. are known to be interested:

#### MR. HIGGINSON'S POSITION

The tickets to the series of concerts of the Boston Symphony Orchestra here and elsewhere were sold in the spring and summer of 1917. The tickets were for a certain series of concerts with a certain orchestra and a certain conductor, and, without breach of faith, Mr. Higginson could not have dropped either Dr. Muck or any part of the orchestra, unless compelled by law to do so.

In December, 1917, Mr. Higginson sought guidance from the Department of Justice in Washington, and was told that the orchestra, with Dr. Muck, could go anywhere in the United States, except the District of Columbia, that having been forbidden by a late law. He has abided by these instructions scrupulously.

The Attorney General wrote to Mr. Higginson in December last that the decision to exclude from Washington the members of the orchestra who were alien enemies was based entirely on the recent proclamation by the President and the motives of public policy, which required strict enforcement; that this decision was made for no other reason.

The itinerary of the orchestra for the season was set before the Department of Justice in December and the United States Marshals of the various cities in which the orchestra has played have been kept informed of its movements.

Before Mr. Higginson went to Washington, Dr. Muck offered to resign, but, for the reason above given, nothing was done about this resignation until March 6, when, after due consideration, Mr. Higginson notified Dr. Muck in writing that his resignation would be accepted as of May 4—the date of the last concert.

### Muck Still in Jail

Nothing new of real importance seems to have developed in the case during the past week. It appears that Dr. Muck's house was thoroughly searched and all papers in German found there were sent on to the State Department in Washington. Dr. Muck is still detained in the East Cambridge jail, presumably to await the result of the examination. Boston and New York papers have hastened to inform a world palpitating with anxiety that the distinguished foreigner is spending considerable time learning to smoke a briar pipe, as cigarettes are forbidden in the jail; also that Mrs. "Jack" Gardner, she of the celebrated Back Bay palace, visited him there, properly chaperoned

by C. J. Foley, secretary to Manager Ellis, of the Boston Symphony Orchestra, and brought him "jams, jellies, preserves and cake, with which the prisoner was greatly pleased," while another paper insists that he was honored with an offering of pretzels.

### Higginson's Lawyer to Defend

C. R. Clapp, who has acted for Major Higginson personally and for the Boston Symphony Orchestra in the past, conferred with Dr. Muck on March 28 at the jail, and is reported to have made the statement later that Dr. Muck was not detained on any criminal charge but simply as an enemy alien under the President's proclamation. Dr. Muck did not consider himself an enemy alien, and his failure, on that account, to register was undoubtedly what had led to his arrest. His legal status, said Mr. Clapp, was something which the courts would have to determine.

## ST. LOUIS ORCHESTRA AGAIN IN DANGER OF SUSPENSION

Subject Coming Before Society for Discussion This  
Week—Union Demands Preference for  
Local Players

The question as to whether the Symphony Orchestra in St. Louis will be continued next season will be discussed at a meeting of the Symphony Society this week, George D. Markham, one of the vice-presidents, told a local reporter. The orchestra concluded its current season last Sunday.

The season will end with a large deficit, as usual, due to the fact that sales for single performances and for the popular concerts fell off 50 per cent. during the year. The vice-president attributed this loss to war economy on the part of persons who formerly felt able to attend the concerts. "I am convinced," said Markham, "that the Symphony Society will instruct its officers that the orchestra should be continued next year. But it would be useless to try to carry on a \$45,000 enterprise with no money in sight. We shall have to have substantial guarantees from large donors before we can begin."

He recalled that last spring the directors decided to disband the orchestra unless twenty subscriptions of \$1,000 each were obtained before the middle of July. The result was twenty-one subscriptions for this amount.

While none of the orchestra officials are willing to be quoted on the subject, it has been learned that some of them regard the prospects for preserving the orchestra as discouraging. The cause is not so much the financial situation, the information runs, as a faintly disguised struggle for control of the organization between the Symphony Society and members of the Musicians' Union.

### What the Union Did

At the beginning of the season the union formed a committee of three for the purpose of supervising the employment of musicians in the orchestra. They complained that out of town musicians were given the preference over St. Louis men of equal ability, and laid this charge at the door of Frederick Fischer, who, as orchestra manager, was the union's representative in negotiations with the Symphony Society. The committee, it is said, succeeded in taking over some of the authority exercised by Fischer.

It is known that Conductor Zach bitterly resented what he felt to be this interference with his authority. As conductor of the orchestra and the one responsible for its artistic success, he believed he should have unquestioned power to choose whom he would as its personnel.

It has also been learned that some of the members of the orchestra were in favor of refusing to renew the musicians' contracts, of seeking independent financial backing from persons not identified with the Symphony Society, and running the orchestra themselves. Under these circumstances, it was planned, Zach would no longer be the director, and several names were even mentioned as possible successors, among them Ossip Gabrilowitsch, Eugen Ysaye, Theodore Spiering and Walter Henry Rothwell.

That there is a feeling of dissatisfaction among the members of the orchestra was asserted to a St. Louis Post-Dispatch reporter by Max Gottschalk, one of the first violins and one of the members of the committee of three.

"The union welcomes first class men always," said he, "whether they come from St. Louis or from other cities. All we ask is that when two men are of equal ability, the St. Louis man should have the preference. There is a general feeling among the men also that musical protégés of officials of the orchestra are slipped into the orchestra to get experience, while experienced men are passed over."

Gottschalk said that Michel Gusikoff, brought here this season from New York for the position of concertmaster, was welcomed by the union men; if not, he said, they would have kept him out by vote.

Gottschalk continued that the men are dissatisfied with the business management of the orchestra, feeling that it could be put on a more prosperous basis, and that they do not approve of the "no encore" policy which Zach enforces against soloists at the regular concerts, as they feel it endangers the orchestra's popularity with the public. The earning capacity of the orchestra is far from what it should be, he asserted, and the men would profit by a more energetic management.



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## CHICAGO OPERA RETURNING TO NEW YORK NEXT SEASON

Performances Again to Be at Lexington Theatre—Chicago Organization Likely to Purchase the Theatre Property

Herbert M. Johnson, business manager of the Chicago Opera Association, spent several days in New York last week, returning to Chicago on Saturday evening. As a consequence of his visit, negotiations proceeded to such a point that it can be positively announced that the Chicago Opera Association will give another season of opera in New York early in 1919, probably beginning in January, as this year. All the details are not determined upon at this early date; the season, however, will last at least four weeks, with a possible extension to six. John Brown has been re-engaged as the eastern representative of the association and the offices at Broadway and Fortieth street will be retained.

### Again at the Lexington

Harry Askins, who was added to the business staff of the association during the New York season as adviser to Mr. Johnson, is expected to remain in New York as house manager of the Lexington Theatre, for that is where the Chicago organization will appear again. The (Continued on page 12.)



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Italian and French Novelties Heard in Concerts—Pacheloup Concerts Open Successfully—"Elijah" Back After Half a Century—No Pianos to Hire

30 Rue Marbeuf (Champs Elysées),  
Paris, February 28, 1918.

At the Colonne-Lamoureux concert, February 17, Gabriel Pierné gave the first audition of two interesting works of the young Italian school. The "Impressioni dal Vero," by Malipiero, are filled with poetic emotion. The "Pagine di Guerra," by Alfredo Casella, bears the subtitle of "Musical Films," and is a series of instantaneous musical impressions. Casella is a very talented young musician who has written much to Tristan Klingsor's poems. He is also an excellent pianist. There were the admirers of the composer-pianist present and there were others. The din of disagreement raged forte-fortissimo! Casella, with admirable discretion, made as little noise as possible in his piano playing, wishing probably to mark the contrast between tranquil virtuosity and the clamor raised by his composition.

On the same program were Mozart's "Don Juan" overture, the "Unfinished Symphony" of Schubert, "Les Djinns" (César Franck) and "Rhapsodie d'Auvergne" (Saint-Saëns), the concert finishing with Igor Stravinsky's burlesque scenes, "Petrouchka."

At last Sunday's concert, February 24, Camille Chevillard in his turn gave two first auditions. One for an excellent Italian musician and pianist, Cesare Galeotti, who, like Casella, has studied in France and lives here. His "Poème Romantique" obtained good success. M.M. Lafitte, Gresse and Mlle. Mirey were much applauded in the important fragments from the "Temptation of St. Anthony" ("La Tentation de Saint-Antoine"), a mystery play by Raoul Brunel. The program contained also the overture to "Arteveld," by Ernest Guiraud, and Beethoven's second symphony.

### Les Concerts Pacheloup

The Cirque d'Hiver, transformed into the fine concert hall for the Pacheloup concerts, is filled to overflowing with lovers of good music. Henri Rabaud directed the first two concerts. The first had a weak program, but the second was remarkable. Added to M. Rabaud's "Hymne à la France immortelle" was the Beethoven mass in D, an achievement truly striking under present circumstances.

The third Pacheloup concert, as well as the fourth, was directed by Guy Ropartz, that admirable chef d'orchestre and composer, who knew how to serve his country and his art even under the bombs falling upon that artistic provincial town of Nancy. M. Ropartz has brought with him to Paris from the Conservatoire de Nancy all the artistic qualities and enthusiasm which made his concerts there such a success. He loses himself in the chosen work, directing his orchestra with self-effacement and inspiring enthusiasm. The third concert opened with Psalm 136, "Super flumina," by Guy Ropartz himself, a composition in the grand style and of deep sentiment. Alberic Magnard's "Hymne à la Justice" followed, and the "Rédemption," by César Franck. Never perhaps has Franck's wonderful work, glorifying the triumph of good over evil, been better interpreted than by his pupil, Guy Ropartz. The change at the Cirque d'Hiver made by M. Ropartz in the disposition of the orchestra caused a great gain in sonority, and the new arrangement will have its part in making this orchestra absolutely first class.

The fourth concert, on February 21, also directed by Ropartz, had a fine program, in which Blanche Selva, pianist, lent assistance. The "Variations Symphoniques" by César Franck had grouped together, in happy fashion, modern French music, including Gabriel Fauré's prelude to "Pénélope," Debussy's "Prélude à l'après-midi d'un faune," Ravel's "Pavane pour une infante défunte," "A Marie endormie," by Guy Ropartz, and Vincent d'Indy's "Symphonie sur un chant montagnard."

### "Elijah" Absent Half a Century

The concert given at the Salle Gaveau by Suzanne d'Astoria and Aimée Marix for the benefit of the war Charity, Protection du Réformé No. 2, had the most brilliant success. The concert givers were greatly applauded, also the singers, Mme. Nadinis and Mlle. Viratelle, while Laure Aron was charming in her rendition of Beethoven's "Délices des Pleurs." Gustin Wright in organ selections from César Franck; the tenor Plamondon; John Byrne, baritone; Emile Mendels, violinist; André Lévy, cellist, and Jean Masson, the sympathetic and musically accompanist, received their usual hearty plaudits. The first part of the program was varied and interesting, but occupied too much time. The second part was devoted to excerpts from Mendelssohn's "Eli" (Elijah), "the first audition," according to the program announcement, in half a century. Maurice Leblond (Prix de Rome) was at the organ.

### Some Spanish Novelties

The Société Indépendante began its season with some first auditions for the piano by the young Spanish school represented by M. de Falle, "El Amor Brujo," pieces particularly rhythmic and colored. There followed two études by Debussy, the songs of M. Pollet and M. Grovlez cleverly written with much polish in style, and the admirable "Premier Quatuor" of Gabriel Fauré by Mlle. Speiser and a new society, the Quatuor Merckel.

### New Works at the Société Nationale

At the concert of the Société Nationale there was chamber music not sufficiently known; first, one of the early works of Alberic Magnard, the quintet for wind instruments and piano, in which his personality is fully displayed, though there are certain artistic imperfections. The National Society might have accorded a fuller recognition to this late French musician. M. Roussel's "Divertissement" was in more skilled hands than Magnard's

quintet. Mme. Long and M. Bilewski appreciatively played M. Thirion's sonata for piano and violin, a musical work of sentiment. There were three first auditions. Mme. Cesbron sang the melodies (songs) of M. d'Ollone acceptably, Mlle. Gouin played to perfection the "Variations sur une Rapsodie Orientale," by M. Hillemacher, and Jane Bathori devoted her vocal art to M. Bonheur's "Les Huit Poésies de Francis Jammes."

### Theatre Receipts for 1917

While waiting for the publication of his "Almanach of Plays," Albert Soubies makes an excerpt of the receipts realized in Parisian theatres during the year 1917. Here follow (in francs) the receipts of subventioned theatres in Paris in 1917:

Opéra, 945,503; Comédie-Française, 1,711,997; Opéra-Comique, 2,503,744; Odéon, 1,153,254; Gaité-Lyrique, 777,854; Trianon-Lyrique, 476,298. The Palais-Royal, Châtelet and Antoine each had figures exceeding the million mark. The total surpasses, in several theatres, the receipts for 1913, the year before the war.

### "Antoine et Cléopâtre" at the Théâtre Antoine

The production at the Théâtre Antoine of Shakespeare's "Antony and Cleopatra," French adaptation by Lucien Népoty, music by Henri Rabaud, is a wonderful production in every respect. M. Rabaud's music throws over

## GEORGE FERGUSSON, FREED FROM RUHLEBEN, ARRIVES IN LONDON

Extraordinary Stravinsky Novelties—Ralph Vaughan Williams' New "London" Symphony—Concerts Galore in Prospect

33 Oakley Street, Chelsea, London, S. W.,  
February 24, 1918.

Our spring season of music, at any rate in London, seems to be coming in particularly strongly with the food rations, so that for a moment this afternoon I thought it possible that Lord Rhondra might come one fine day to have to ration our music. Recitalists of the first rank are announcing recitals, not all, be it noted, of native music, and only the other day my friend Adrian C. Boulton opened a brilliant campaign at Queen's Hall, with the assistance of the London Symphony Orchestra, in a series of four orchestral concerts.

### Who Adrian Boulton Is

Adrian Boulton is an Oxford M. A., and while in statu pupillari there he was a pupil of Dr. H. P. Allen, whom I have marked down for Sir Walker Parrott's successor as Professor of Music in the University. Later, after graduating, Boulton went to Leipzig, where he continued his musical studies under Arthur Nikisch. On his return to England he conducted several series of orchestral concerts which he himself arranged, for popular audiences at popular prices, in what I take to be his native Liverpool. He soldiered like a man at the beginning of the war, was, I think, invalided out of the army, and since has been employed in some government office or other—I forget which, and there are many of them—devoting his small spare time to pursuing his old love, music.

Well, he came along, no one but myself of the critics, I fancy, knowing even so much of him as his existence; and he made good at his opening concert on February 4, and a good deal better a fortnight later.

### Williams' "London" Symphony

Unhappily there were sundry alarms and excursions in the upper atmosphere on the occasion of the second concert when Dr. Ralph Vaughan Williams' "London" symphony was being played. Now I regard this work, with all its manifest defects, as fundamentally a great work, and so I took it upon myself to urge Boulton to give it another hearing at his final concert. This he has undertaken to do in a conversation I had with him a few days ago, so that I will hold my hand now, until this concert has taken place on March 18. Then, too, there will be several other new native compositions to talk about, and what is more, they are by composers whose names are in some cases entirely unknown to me.

### Stravinsky by the London String Quartet

On Friday I went, as usual on Fridays, to the concert of the London String Quartet in Aeolian Hall, to hear not perhaps so much our own J. B. McEwen's quartet "Threnody," which bears the motto "The flowers of the forest are a' weede away," though I would go a long way to hear McEwen's music; still less did I go out to hear Brahms' pianoforte quartet, or clever Myra Hess in a group of Debussy's pianoforte pieces. I really and truly went to hear Stravinsky's—or four of his—"Pribaoutki" ("Ispudaymki"), which the program published "Chansons Plaisantes." These are songs which, I hear today, are part of Stravinsky's war output. But, though clever Olga Haley sang them with utmost humor and savor faire, and though Eugene Goossens, Jr., conducted as if he were conducting one of Mahler's pernicious scores (Goossens's ability was exercised by one each of flute, oboe, clarinet, bassoon, violin, viola, violoncello and double bass), anything less entitled in music to the term *plaisantes* I never heard. The Russian title I have never come across in that particular application; but if it had been used in the sense in which I know it, as "Quaint Sayings," then I am heart and soul with the composer. The four songs, respectively

the well known drama a tide of gleaming light which flows noisily on, bathed in warm sunrays, then dwindles to seductive, voluptuous waves of sound. The composer has written a remarkable orchestral suite. There is seemingly a new scene introduced into this Paris production, an orgy, the music for which is one of M. Rabaud's best efforts. The funeral march for Antony's burial procession is strikingly original. All the music is eminently scenic and dramatic in expression.

### Mr. and Mrs. Francis Rogers in France

Mr. and Mrs. Francis Rogers, of New York, have returned to Paris with the American Y. M. C. A. concert party which was sent to the British front for a series of concerts. They leave this week for Aix-les-Bains, where they will give several concerts under the auspices of the Y. M. C. A. Mr. and Mrs. Rogers will continue their work in France through March and will leave for America about April 1.

### No Pianos "Over There!"

A rather strong protest comes from a lady in Auch. She had gone with her children to pass some time with her husband, a reserve officer, and wished to hire a piano. Impossible to obtain one, all being already taken by the interned German officers! It would be interesting to know if in Germany a German officer would allow French prisoners to hire a piano for their amusement if he thereby had to go without.

### International Music in Italy

From Rome the British, French and American military bands arrived at Florence and were received by the civil and military authorities. They were cheered by the crowds through which they marched to the Town Hall. At the people's demand the bands played the national hymns of the Allies to the accompaniment of enthusiastic applause.

COMTE DE DELMA-HEINE.

entitled "L'Onde Armoud," "Le Four," "Le Colonel" and "Le Vieux et le Lièvre," might conceivably be sketches for the wonderful ballet "Petrouchka." They are in the same biting satirical vein, full of the same mordant humor, and just how Miss Haley found the notes set down for her from among the funny things perpetrated by the aforesaid orchestra passes my comprehension. Perhaps she didn't—by the way, that has just dawned upon me—but Miss Haley is too good a musician to have extemporized those odd sounds!

### Coming Musical Events

In the near future we have, as I have hinted, many most interesting recitals coming along. For example, George Henschel's daughter is giving one next month; then, too, Gervase Elwes has two to come, the greater part of the program of one of which is devoted to English women composers (apropos he told me yesterday that he could hardly drive through his gate at Billing Hall for days after he invited these manuscripts; but I think he was chaffing me!); then again Plunkett Greene is coming out of his shell once more; Daisy Kennedy, a beautiful violinist, is offering a Russian program; another of the bevy of beautiful fiddlers the war seems to have showered on us is Murray Lambert, and Muriel Foster, now in glorious voice, is singing at her recital next Wednesday Debussy's "Trois Ballades de Villon" for the first time here as well as groups of French-Canadian chansons.

### George Fergusson in London

A couple of days ago George Fergusson turned up, after his three and a half years in Ruhleben. He is very keen to resume work over here. He looks surprisingly well in the circumstances, has learned to speak Russian and has discovered, in the camp, a Russian bass-baritone, a counterfeiter Shalyapin, he tells me, who in exchange for singing lessons taught him Russian. The singer's name is Iablonovsky, so keep your eye on that—that, at least, is what Fergusson tells me to do.

ROBIN H. LEGG.

## LIVERPOOL, ENGLAND

Liverpool, England, February 20, 1918.

### Dr. Lyon's Opera, "Stormwrack"

The first performance of "Stormwrack" by the H. B. Phillips Company in the Shakespeare Theatre, on February 15 was a highly successful and memorable first night, and the composer, who conducted, with his librettist, T. H. Barker, of Liverpool, were cheered to the echo by a crowded audience. There could be no question as to the favorable impression which the new work made by its own merits, apart from local pride in it as "the first Liverpool opera."

The book is a one act melodrama and the scene is laid in Brittany. Dr. Lyon has dispensed with the chorus, and has had the courage to discard all set vocal numbers. There is no concession to popular taste as regards obvious melody. Dr. Lyon's work is an undoubted achievement, in which he has gained new laurels. He had the advantage of an excellent orchestra, which had been augmented for the occasion, and the parts of the four vocal principals were well sustained by Florence Morden, Gladys Parr, Gwynne Davies and Lewys James.

### Novelties at the Philharmonic

The program submitted at the sixth concert included three novelties for the first time here, Joaquin Turina's "Procession del Rocio," Frank Bridge's "Lament," for



strings, and a sketch by Eugene Goossens, Jr. (who conducted), entitled "By the Tarn." The first of these pieces is an orchestral description of a religious ceremony which takes place annually at Triana, near Seville, and is a very interesting example of modern Spanish music, full of glitter and movement and altogether a very engaging piece of work. I have no details as to Turina's development, but as the score is dated 1912 it may be assumed that he is an active protagonist of the Iberian renaissance. Bridge's "Lament" is an "in memoriam" contribution to a child victim of the Lusitania outrage, and made a deep impression. The third item is an example of the young conductors' original outlook on a tranquil scene, and was presented with convincing power and adequate finish. It is perhaps needless at this stage to say more than that this is the first experience we have had of a talent that promises to take an assured position in the development of advanced harmonic resource and original impressionism. Mozart's "Figaro" overture (taken rather too fast), an orchestrated arrangement of Schumann's "Carnival," Stravinsky's "Fireworks" and Chabrier's "España" were also heard, and a clever young soprano, Elsie Cochrane, gifted with an excellent coloratura voice and assured technic, made through the medium of Ambrose Thomas and Verdi a very successful debut, a result due to the sudden indisposition of Mignon Nevada, who had been originally engaged for the occasion. Walter Hatton, the principal cellist, also gave a good account of the solo part of Saint-Saëns' concerto in A minor. W. J. B.

#### American Programs by American Artists at Worcester Festival

From September 30 to October 4, the Worcester (Mass.) County Musical Association will hold its sixty-first annual festival, at which time an American program will be rendered by American artists. This is probably the first time in the history of this country that a similar scheme of such magnitude has been attempted, it being the aim of the Association to prove that a series of five concerts can be given, which will be distinctly American and at the same time maintain the high standard set at previous festivals. In addition to sixty selected players from the Philadelphia Orchestra and Thaddeus Rich, associate conductor, Dr. Arthur Mees will have a number of sterling American artists. Those announced are: Mabel Garrison, soprano; Louise Homer and Emma Roberts, contraltos; George Hamlin and Arthur Hackett, tenors; Reinald Werrenrath, baritone; Edgar Schofield and Milton C. Snyder, basses, and Frances Nash, pianist. Three choral works will be performed, Chadwick's "Judith," Hadley's "Ode to Music" and Daniels' "Peace with the Sword." In "Judith," Louise Homer will sing the part of Judith; George Hamlin, Achior; Reinald Werrenrath, Holofernes; and Edgar Schofield, Ozias. This work will be performed on Wednesday evening, October 2. On Thursday afternoon there will be an orchestral concert, with George Hamlin as soloist, and Thursday evening Hadley's work will be given, with Mabel Garrison, Emma Roberts, Arthur Hackett and Milton C. Snyder. Miss Nash and Miss Roberts will be the soloists at the Friday afternoon concert, and that evening Louise Homer, Mabel Garrison and Arthur Hackett will be the soloists in the Mabel W. Daniels work.

#### Newark's Fourth Annual Festival

Newark, N. J., will hold its fourth annual music festival on April 30, May 1 and 2, and from every indication the event promises to be most successful. Although the public seat sale does not begin until April 15, holders of advance tickets, who are given first choice, are many. Conductor C. Mortimer Wiske has a notable list of soloists to present, including Geraldine Farrar, Cecil Arden, Giovanni Martinelli, Clarence Whitehill, all of the Metropolitan Opera Company; Namara, Margaret Abbott, Theo Karle, Arthur Middleton and Lucy Gates. Massenet's "Eve" will be a part of the program on Wednesday evening, May 1, the soloists being Namara, Theo Karle, Margaret Abbott and Arthur Middleton.

At a recent chorus rehearsal the Apollo Male Quartet gave much pleasure to the singers during a brief intermission, singing several numbers with excellent effect. The festival orchestra is also busy in preparation for the event.

At a special meeting of the board of trustees, Christian Feigenspan, president of the Federal Trust Company, was elected first vice-president of the Newark Festival Association; Louis Bamberger, of L. Bamberger & Co., second vice-president, and J. Albert Riker was chosen to fill a vacancy in the board. Other officers of the association are Wallace M. Scudder, president; Alfred L. Dennis, treasurer, and George A. Kuhn, secretary.

#### The 1918 Bach Festival

The 1918 Bach Festival of the Bethlehem Bach Choir, Dr. J. Fred Wolle, conductor, is to be held at Lehigh University on Friday and Saturday, May 24 and 25. At the Friday sessions eight compositions of Bach will be sung and, as usual, Saturday will be devoted to Bach's great mass in B minor. The Philadelphia Orchestra players will furnish the accompaniment.

In the Philadelphia Public Ledger of March 24 appears this interesting announcement: "Houghton-Mifflin Company, of Boston, will publish in April a book on 'The Bethlehem Bach Choir,' by Raymond Walters, registrar and assistant professor of English, Lehigh University. It will be a companion in form to the history of the Boston Symphony Orchestra, by M. A. De Wolfe Howe. Professor Walters' book, of about 250 pages, will give in its first chapter a sketch of the exceptional musical activities of the Moravians of Bethlehem from 1741 to the present day. It will include a history of the Bach Choir and of the festivals held at Lehigh University each spring, and chapters on the religious, musical and community aspects of the choir, together with a sketch of Dr. J. Fred Wolle, the conductor. There will be sixteen pages of illustrations."

#### CHARLES HARRISON LIKES TEXAS

##### And Texas Likes Harrison—So It's Mutual

Charles Harrison, the tenor, is very enthusiastic about audiences in the South and the Southwest, particularly in Texas.

"They've been kind to me everywhere," he says, "very kind, indeed, but down there they seem to be more frank and unreserved in their expressions of approval. They're warm hearted, and I like to sing for them."

Mr. Harrison, as a matter of fact, gets his wish very often. He will soon leave on another trip which will take him all through the Southwest, where he has sung each spring for several seasons past. The best proof of his success is the fact that he goes back season after season to the same town. At the Houston municipal concerts he drew three thousand people two seasons ago and four thousand last year. To Roswell, N. M., he has been three seasons in succession.

Recently he gave the first "real" concert, as his local manager called it, that had taken place in Carlsbad, N. M., which has a brand new hotel with a splendid and equally new theatre in the same building, of both of which Carlsbad is naturally proud. The local manager is Chester Bonner, a brother of Grace Bonner Williams, the well known concert singer, and a very lively person. Carlsbad is the terminal of one branch of the Santa Fé. It stands in the center of a great ranching district and the ranchers for miles around come in to do their banking and buy supplies. They love music, those ranchers, and often, in the past have taken one or two day trips, all the way to Dallas, or Fort Worth, or Amarillo, or Albuquerque, when



CHARLES HARRISON,  
Tenor.

a big musical attraction visited one of those towns. Mr. Bonner realized that, with the new theatre affording a proper auditorium, they would be just as willing to hear good music at home, so he engaged Mr. Harrison for the first song recital that Carlsbad had ever listened to on its own hearthstone, so to say. And Mr. Bonner's faith was justified, for Carlsbad filled the theatre to listen to the young tenor, so much so that there is a re-engagement in prospect for him next year not only at Carlsbad, but also in some other near by towns—near by, that is, as things go in Texas.

Having four or five days free between two Texas dates last spring, Mr. Harrison telegraphed the fact to his friend Dean Swett, head of the music department of Baylor College, at Belton, and came back the reply, "Come and spend the time with us. Glad to see you anyway and perhaps we can fix something." And fix something he did. At two days' notice he engaged the largest auditorium the town afforded and announced a recital by Mr. Harrison. There was no spare time to prepare tickets, so everybody came and dropped his money into the box office—literally this time a "box" office—until finally they had to nail the lid on the box, for the hall was filled to the last inch of standing room.

No wonder Mr. Harrison likes to go down through the Southwest! Incidentally, the Southwest seems to like to have him come down and visit, no matter how often he makes the trip. It is a case of mutual satisfaction; and no wonder, as any one will agree who knows Mr. Harrison's delightful voice and fine vocal art.

#### Muzio as Fiora

In a recent MUSICAL COURIER compendium of press praises which Claudia Muzio had received in Philadelphia for her appearance there in the role of Fiora in "L'Amore dei Tre Re," the tribute from the Philadelphia Tribune was inadvertently omitted. That paper says that for once Caruso "was compelled to take a back seat and to yield first honors to Claudia Muzio, who gave a beautiful performance of the role. She was not only lovely to look upon, in robes of royal splendor, but emotionally convincing in her acting and, above all, to be enjoyed in the fluent and expressive use of her clear, vibrant soprano. Vocally she rose with facility to the requirements and possibilities of the score."

# SANDBY

## A Sensation!

Aeolian Hall, N. Y.  
March 19



#### Henry T. Finck in the Evening Post

Herman Sandby, the eminent Danish cellist, is not only a brilliant virtuoso, but a true artist. In other words, besides executing feats of technical skill and agility worthy of the cleverest player of the violin (on which such things are very much easier than on the violoncello) he struck chords (both literally and figuratively) which gave great pleasure to the most fastidious of his hearers. His runs and harmonics, in Tchaikowsky's "Variations on a Rocooco Theme" were as delicious as the limpid floriture of Sembrich. In a sonata by Valentini his fine instrument gave forth genuine *bel canto*. But it was in the glorious "Valse Triste" of the Finnish Sibelius which he added in response to insistent applause after a group of "Sibeliana" that his art reached its climax. Here was all the grandeur, the ferocity, the melancholy of the Far North. This piece, and the way it was played, was alone worth the price of a ticket, or a dozen tickets for that matter. But there were other good things to delight the audience, among them a group of Scandinavian folksongs cleverly arranged by Mr. Sandby for piano, violin and cello.

#### H. E. Krehbiel in the Tribune

Aeolian Hall was crowded last night for the recital of Herman Sandby, the very capable Danish cellist. Thanks to his large, round tone and his energetic style, the artist was able to rouse his audience to an enthusiasm which after the fourth group became a void of encores.

#### Sig. Spaeth in the Evening Mail

Among the few cellists that the American public likes to hear in recital is Herman Sandby. Perhaps his imposing appearance is of some help, and perhaps it is merely the unaffected beauty of his tone and the sincere musicianship of his interpretations.

His playing is of a kind to please every type of listener. In his recital at Aeolian Hall last evening he introduced an interesting set of descriptive sketches by Sibelius in his own transcriptions. A pastorelle, played with muted strings over a drone-like bass, suggesting a rural bagpipe, was particularly effective.

The cellist also offered the familiar Tchaikowsky variations and some of his own skillful arrangements of Scandinavian music.

#### Gilbert Gabriel in the Evening Sun

Mr. Sandby played a series of "Sketches from the Land of the Thousand Lakes," from the "Sibeliana" of his own transcription. Here was mostly new music for New York, and certainly among the most inviting works of Sibelius to have been presented this year. The trio played a series of Mr. Sandby's arrangements on Scandinavian folk music, and these too were full of interest. The program closed with one of the player's arrangements on Rimsky-Korsakoff, the late Cesar Cui's "Orientale" and David Popper's "Spanish Dance." A flattering audience heard it and gave much applause to its musicianly playing.

#### Pitta Sanborn in the Globe

Herman Sandby gave a cello recital in Aeolian Hall last night, in which, with a facile and clear mastery of his instrument, he played the Tchaikowsky variations on a theme in rococo style, a musicianly trio arrangement of his own of Danish, Norwegian and Swedish folk music, and Sibelius' "Sketches from the Land of a Thousand Lakes," altogether a program of unusual interest.

Management: R. E. JOHNSTON

1451 Broadway, New York



## "LE COQ D'OR" HAS TWO PERFORMANCES IN ONE WEEK

Season's Most Successful Novelty Draws Heavily—Second Performance of "Shanewis" Confirms Good Impression of Première—Verdi's "Requiem"

"Cavalleria" and "Le Coq d'Or," Monday, March 25

Florence Easton's wonderfully gripping impersonation of Santuzza made that role the outstanding feature of "Cavalleria Rusticana," which occupied the first portion of the program presented to the fashionable Monday night audience at the Metropolitan Opera House on March 25. Both vocally and histrionically, Miss Easton is superb in this part and her spirit infused the remainder of the cast, so that it was an altogether fine performance of the Mascagni work. Hipolito Lazaro was the Turiddu, one who achieved some very effective moments, notably that of his farewell to Mama Lucia, which was enacted by Marie Mattfeld. Thomas Chalmers was excellent as Alfio, and Flora Perini completed the cast as Lola. Gennaro Papi conducted effectively, bringing out all of the wondrous beauties of the score.

Rimsky-Korsakoff's "Le Coq d'Or" had another hearing on this occasion and to judge from the manner of its reception, its popularity is steadily increasing. As before, the singers were Maria Barrientos, Adamo Didur, Sophie Braslau, Rafaelo Diaz, Pietro Audisio, Basil Ruysdael, Vincenzo Reschiglian and Marie Sundelius, and the dancers, Rosina Galli, Adolph Bolm, Queenie Smith, Giuseppe Bonfiglio, Marshall Hall, Ottokar Bartik and Vincenzo Ioucelli. It is merely necessary to mention these names for the fine presentation given the work to be understood. Pierre Monteux was the conductor who made the most of the bizarre effects of the work.

"Lodoletta," Wednesday, March 27

Mascagni's "Lodoletta" was given for the fifth time at the Metropolitan, with Caruso in fine voice, before an audience that filled the Metropolitan to its capacity. Mascagni's opera was followed by Gilbert's ballet, "The Dance in Place Congo," this being the second presentation of that novelty. Giuseppe de Luca sang Mr. Amato's former role of Gianotto in "Lodoletta." Roberto Moranzoni directed.

Mr. Gilbert's ballet based on Southern tunes, including the "Bamboula," again was received by the audience with much enthusiasm. Rosina Galli, Giuseppe Bonfiglio and Ottokar Bartik were the dancers, and Pierre Monteux conducted. The "Voodoo Dance," by Rosina Galli, was given with attractive abandon and liberally applauded. The others contributing to the performance felt the enthusiasm of the dancer, and there was depicted with reality an interesting phase of slave life before the war in New Orleans.

"Shanewis" and "Le Coq d'Or," March 28

Charles Wakefield Cadman's two act lyrical American opera had its second presentation with the same cast that appeared in the first on Saturday afternoon, March 23. A second hearing of the work emphasizes the impression formed and opinion gathered at the première, that in "Shanewis" we have a genuine American opera, and in some respects the best American opera yet heard on the Metropolitan stage. The score has an abundance of alluring and flowing melody, enhanced by Indian themes which are dextrously developed and ingeniously employed. One of the interesting novelties (the score has many) is the "Good Night" chorus at the end of the first act.

Sophie Braslau repeated her success in the title role. Her splendid voice was employed to best advantage and she acted the part strikingly. Paul Althouse as Lionel made the best of the lyricism and charm of the tenor part. He sang with fine freedom and his upper tones were especially clear and pleasing. Marie Sundelius as Amy had an extraordinary opportunity to display the beauties of her unusual voice and she did so most admirably. Kathleen Howard as Mrs. Everton sang efficiently the small part allotted to her. Thomas Chalmers made an effective Harjo, while additional artistic aid was given by Angelo Bada, Pietro Audisio, Max Bloch and Mario Laurenti, the four dancing Indians, and Marie Tiffany, Cecil Arden, Phyllis White and Veni Warwick.

Moranzoni's conducting of the orchestra was splendid and his reading of the score revealed all its inherent attractiveness. The stage management and chorus work were excellent.

The third performance of "Le Coq d'Or" with the same cast of singers and dancers that appeared at the two previous performances, made its usual hit. Marie Sundelius was again "The Voice of the Golden Cock," and her vocal art, together with that of Marie Barrientos as the Princess, Adamo Didur as the King, Lila Robeson as Amelfa, Rafaelo Diaz as the Astrologer and Basil Ruysdael as the General, was admirable. The pantomimic treatment of these roles by Rosina Galli, Adolph Bolm, Queenie Smith, Giuseppe Bonfiglio and Ottokar Bartik showed the customary humor and cleverness. Monteux again conducted with spirit and intelligence.

Verdi's "Requiem," Friday (Afternoon), March 29

Thanks to the war, the Verdi "Requiem" replaced the usual "Parsifal" as the Good Friday afternoon offering at the Metropolitan. The forces were the Metropolitan Opera chorus and orchestra with Giulio Setti, chorus-master of the Metropolitan, conducting.

Critics still harp upon the theatricality of this solemn requiem mass and it is undeniable that there are many reminiscences, both in the thematic material and the orchestral treatment of "Aida," which immediately preceded it in Verdi's list of works, but those who are content to accept it merely as beautiful music, instead of troubling themselves about the alleged lack of depth, can receive a great deal of esthetic enjoyment from such a fine performance of it as was given at the Metropolitan.

The soloists, Marie Sundelius, Sophie Braslau, Giovanni Martinelli and Jose Mardones, represented four of the very best voices among the Metropolitan forces. Besides being extremely effective, individually, the four sounded well in the ensemble numbers—something that is by no means always the case. The chorus singing was of the first rank throughout. Particularly fine was the great double fugue in the "Sanctus."

There was an audience which filled the great house and was liberal in its applause at all times, shocking those who insist upon such a work as the "Requiem" being received in respectful silence—though why it should be, when offered as a concert outside of churchly walls, only the applause purist knows. Giulio Setti, chorusmaster, deserves praise for the thorough excellence of this performance which he had prepared.

"Thais," Friday, March 29

An excellent performance of "Thais" was given on Friday evening, March 29, with Geraldine Farrar in the title role, Clarence Whitehill as Athanael, Leon Rother as Palemon, Rafaelo Diaz as Nicias, Lenora Sparkes as Grobyle, Minnie Egner as Myrtale, Kathleen Howard as Albine, and Vincenzo Reschiglian as a servant.

Clarence Whitehill was the outstanding artist. He was in fine voice, and sang and acted with pathos and intensity, bringing out every detail of this varied and difficult role. Geraldine Farrar's Thais is well known to the patrons of the Metropolitan Opera House, and her work needs no special comment. Leon Rother's beautiful and sonorous voice was much admired. Pierre Monteux conducted.

Rosina Galli, Giuseppe Bonfiglio and corps de ballet were particularly effective in the ballet episodes.

"L'Amore dei Tre Re," Saturday (Matinee), March 30

The Metropolitan matinee on Saturday, March 30 brought a repetition of "L'Amore dei Tre Re," with a cast similar to that heard at this season's initial revival of the Montemezzi work. Claudia Muzio, in the intervening performances, has made the role of Fiora her own, and her success on this occasion rivaled that achieved in Philadelphia the preceding week. There were exquisite charm and contrasting color in her singing of the difficult music, while temperamentally and emotionally her portrayal of the unfortunate queen was ideal. Caruso, as the lover Avito, was splendid vocally, interpreting the tender portions of the music with great beauty of tone and emotional expressiveness. Amato's Manfredi likewise was dramatically powerful and vocally excellent. Rarely has the popular baritone been heard when in better voice. As Archibaldo, Didur again gave a striking portrayal of the blind king. Smaller parts were well taken by Helen Kanders, Marie Tiffany, Lila Robeson, Cecil Arden, Angelo Bada and Pietro Audisio. Mr. Moranzoni conducted. There was the usual Saturday afternoon audience.

"I Puritani," Saturday (Evening), March 30

"I Puritani" was sung Saturday evening, March 30, at the Metropolitan to an audience that tested the capacity of the great auditorium. The same singers that introduced the opera this season at the Metropolitan were utilized in the cast, including Maria Barrientos, Flora Perini and Messrs. Lazaro, Mardones and de Luca. All gave unusual satisfaction in their impersonations. Roberto Moranzoni conducted.

"Le Prophète," Monday, April 1

Meyerbeer's "Le Prophète" was presented again on Monday evening, April 1. Caruso once more disclosed his best powers, singing with fire and inspiration. Margaret Matzenauer made a strong appeal as Fides. She was in excellent voice, rendering her role with unusual effect, both vocally and histrionically, and stirring the large audience to a high pitch of enthusiasm.

Claudia Muzio, as Bertha, won unstinted admiration, singing with pathos, fervor, and impressive art. She is growing rapidly to an exalted position at the opera. Leon Rother's sonorous voice was heard with pleasure. The other members of the cast, as well as the chorus, ballet and orchestra, acquitted themselves admirably.

Artur Bodanzky conducted with spirit, holding his forces well under control.

Sunday Evening Concert

The twentieth Sunday night concert at the Metropolitan Opera House took place March 31, with Max Rosen, violinist; Hipolito Lazaro, tenor, and Flora Perini, contralto, with the Metropolitan Opera House Orchestra, Vincenzo Belezza and Adolph Rothmeyer, conductors. Mr. Rosen played the Bruch violin concerto in G minor, with Adolph Rothmeyer conducting, and later he gave four numbers with Israel Joseph at the piano. He had an enthusiastic reception. Mr. Lazaro sang the aria, "Cielo e Mar," from "La Gioconda," in the first half of the program, and in the second half the aria, "O Paradiso," from "L'Africaine." The singer received tumultuous applause and responded

with several numbers. Flora Perini sang "Racconto," from "Trovatore," and was well received.

Abell Is Fifty Years Old

Saturday, April 6, will mark the fiftieth birthday of Arthur M. Abell. He was born in 1868 in Minnesota, but his people moved to Cincinnati when he was six years old. He was prepared for Yale University at the Norwich, Conn., Free Academy, graduating there in 1889. He entered Yale, but instead of going through college went to Germany in the fall of 1890 and studied the violin for four years with the late Carl Halir at Weimar. It was in January, 1894, or twenty-four years ago, that Mr. Abell began to write for the MUSICAL COURIER, and he has been a contributor to this paper ever since. Next January he will be able to celebrate the anniversary of his twenty-fifth year as a member of the staff of the MUSICAL COURIER.

In the fall of 1894 Mr. Abell went to Berlin, where he continued his studies with Halir until 1896, in the meanwhile writing his series of "Violin Echoes" for the MUSICAL COURIER. In December, 1896, he went to Liège, Belgium, to study with Thomson and followed him to Brussels the following year. From both cities Mr. Abell was a regular and valuable correspondent to the MUSICAL COURIER.

He returned to Berlin in 1898 and for the next six years played in concerts and taught the violin, but in 1903 he decided to give up that instrument professionally and devoted himself thenceforward to musical journalism. In January 1909 he was appointed general representative of the MUSICAL COURIER for Germany, with headquarters in Berlin, where he remained until shortly before America declared war on Germany.

Mr. Abell is not only a thorough musician and an expert on all questions relating to the art of violin playing and



ARTHUR M. ABELL

to the instrument itself, but also he is a critic of authority and a writer of unusual ability. His judgments have in the main been correct, and he has contributed illuminative and in many respects pioneer articles on the subject particularly of modern music. His general art formula, however, is based strictly on the classical tradition and succession. He has been present at the most important premières in Europe covering a period of many years, and he has met at first hand all the prominent performers and composers of several generations. Most of them are his personal friends. The home of Mr. and Mrs. Abell was well known as an international salon, where all the musical celebrities of Europe were wont to foregather at the musicales and receptions given by the Abells, and which formed in some respects the most important musico-social feature of artistic life in the German capital.

Mr. and Mrs. Abell now are in this country, and the former will continue to be a contributor to the columns of the MUSICAL COURIER, a fact which will give great pleasure to those readers of this journal who have been following the Abell writings for so many years.

A Second Mayo Wadler Recital

Encouraged by the success of his two appearances here and in Jordan Hall, Boston, Mayo Wadler, the brilliant American violinist, will make another appearance in Aeolian Hall, Friday evening, April 12.

His program is of unusual interest and includes several pieces to be played here for the first time. The first number is the familiar suite by Goldmark; the second, the Bach concerto in A minor, to be performed with string quintet accompaniment, the first time in this country in that form. The Chausson "Poème Lyrique" is the third number, to be followed by Debussy's berceuse. Another piece of interest is the "Humoresque," by Stoessel, first published in the MUSICAL COURIER, also to be performed for the first time. The composer was a fellow student of Mr. Wadler's in Berlin. At present Mr. Stoessel is serving the U. S. A. as a bandmaster at Camp Devens, Ayer, Mass. The concluding number is a ballade by the late Samuel Coleridge-Taylor, the eminent English negro composer. It will have its first performance in America on this occasion.

Mr. Wadler will have the assistance of Bertha Klemen at the piano.

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### Sterner and Friedheim Pupils' Recital

A joint recital by the vocal pupils of Ralfe Leech Sterner and the piano pupils of Arthur Friedheim at the New York School of Music and Arts, corner Ninety-fifth street and Central Park West, gave enjoyment to a large throng of listeners March 28. Marion Stavrovsky, soprano, has power and style, and showed this in two arias by Verdi, "Ritorna vincitor" and "O ciel! Azzuri." Myrtle Simmons, a slender young girl, has a vigorous piano touch, and played Chopin's "Tarentelle" well. Bertha Rider is a highly musical personage, singing Fay Foster's popular "One Golden Day" especially well. Helen Durbin's brilliant playing of Tchaikowsky's peculiar scherzo,



RALFE LEECH STERNER (right) AND ARTHUR FRIEDHEIM

op. 2, brought her warm applause. Ruth Rogers, who has particularly distinct enunciation, pleased greatly in Gilbert's "Evening Song." Grieg's G minor ballade was played with self possession and effect by Margaret Howard. Christine Demarest's singing of Marshall's "Dream Fancy" showed her to be a real musical personality, a high C sounding well. Arrolaine Smith played Karganoff's "A la Gavotte" with rhythmic vigor and clearness, and Therese Shaffron showed her flexible coloratura soprano voice with a high F in David's "Brilliant Bird." Expressive and temperamental was Catherine Terhune's singing of works by Bachelet and Woodman, and Olga Soenischen played Mendelssohn's rondo capriccioso in extremely rapid tempo, with clearness and brilliance. Anita Sanford has a sweet and expressive voice, of lyric and coloratura style, and was vigorously applauded for her vocalization in Metcalfe's "O Sing, Ye Birds." Bertha Rider sang "Caro nome" well, showing a high and pure voice, and Catherine Bernard was applauded and personally praised for her playing of the "Rigoletto" fantasia by Liszt. All the performers sang and played from memory. Helen Wolverton was the efficient accompanist. To say that she looked radiant and played beautifully expresses mildly the comments of the audience. The summer session of the school begins June 1.

### Criticos Invited to Address N. Y. S. M. T. A.

Just as a light which sends forth its beacon from the top of a high hill cannot be hid, so the man or the woman who has achieved the heights professionally cannot remain in obscurity. Although he has been in New York only a short time, such is the fame of Jean Criticos that the musically elite and the earnest student have already come to look upon his studios as a place for the gathering of inspiration. The word of this pedagogue—teacher of Jean de Reszke, Gerville-Reache, and other celebrities—either of disapproval or commendation has come to be a vital factor in many lives. In recognition of his long and varied experience, his practical knowledge and the splendid results he has achieved, Mr. Criticos has been invited to make the principal address at the annual convention of the New York State Music Teachers' Association, which is to be held June 25, 26 and 27 in New York. The association is to be commended upon its choice, for without a doubt Mr. Criticos will have a message which it will be well worth the while of every music teacher and those seriously interested in music to hear.

### Toscha Seidel's Debut

Great interest has been aroused in musical circles by the announcement that Toscha Seidel, another pupil of Leopold Auer, will make his American debut in a recital at Carnegie Hall, New York, April 14. This remarkable youth created a sensation on his tours of the Scandinavian countries during the past three seasons, and even as a child he excited admiration among connoisseurs, although he was never publicly exploited as a prodigy. One of the greatest living European psychologists, Schleich, who heard him as a child of eight at Arthur Abell's home, pronounced him a psychological marvel.

Seidel's program on April 14 will include the Handel E major sonata, the Tchaikowsky concerto and Sarasate's, "Zigeunerweisen."

In an interesting interview which Leopold Auer gave to the New York Tribune in the issue of March 24 is to be found a flattering reference to Toscha Seidel—a reference such as the venerable "master of masters" does not often make to an interviewer in speaking of his pupils. The Tribune said: "The interview was technically closed when Mr. Auer had reached the subject of his own contribution. For he modestly says little of his work. But there was something more,—something of great importance. 'You must tell them about Toscha Seidel's concert at Carnegie Hall on April 14,' he insisted. And he made the reviewer write down the name and date on paper for his reassurance. 'Toscha was a comrade of Heifetz in my classes in Petrograd and he is a wonderful musician.' The

reviewer gladly records this fact which indicates that Mr. Auer's loyalty to his pupils is passionate."

### GABRILOWITSCH AS A CONDUCTOR

#### Cincinnati Critics Extol His Art and Abilities

The second guest appearance of Ossip Gabrilowitsch as conductor of the Cincinnati Orchestra was as decisive a triumph as his premiere there with the baton. Again his musicianship, authority, interpretative variety and temperamental sweep carried away his hearers, and they gave him ovations that were significant of the exalted place he has won in the estimation of the Cincinnati music lovers.

In the Enquirer of March 23 there is an enthusiastic critical tribute to the Gabrilowitsch directorial powers, and it speaks of his renewed success, "the dignity of his art, the fineness of his musicianship and the excellent command he exercises over the orchestra and himself." The concert was alluded to by the Enquirer as one of "deep enjoyment and tonal beauty." The same paper adds:

There is, in the performances under the sure baton of Gabrilowitsch, a certain elemental distinction which makes them unique. The details of the work in hand are carefully sought out and given full consideration, the value of each phrase, each embellishment, each nuance is thoroughly realized and afforded its just due, and the sonorities of the orchestral choirs are allowed to present themselves in beauty of tone as well as the necessary gradations of volume. . . . Gabrilowitsch, by the sincerity of his demeanor as well as the fine display of a ripened and sensitive musicianship, has left a deep impression on musical Cincinnati, to which yesterday's audience gave enthusiastic expression.

The Cincinnati Commercial Tribune also takes pleasure in extolling the baton achievements of Gabrilowitsch and declares that he conceived Brahms' C minor symphony "in Olympian proportions, yet with detail so finely thought out and apportioned that the just relation and the balance of the whole were never for a moment obliterated. In the upward mounting and heroic sweep of great climaxes there was consistently maintained a cleanness and crispness of phrasing; the relation and interrelation between the inner and outer parts was rigidly sustained, while the voices of the different choirs, although merging into an orchestral tapestry of exceptional majesty, never lost their clearly defined and individual outline." The Commercial Tribune proceeds warmly:

The vitality of Gabrilowitsch's interpretation elicited a response from the orchestra which revealed it in new form, one which seemed animated by some sort of musical elixir, and which lent to its performance a magnetic inspiration that fairly swept the audience off its feet. The tone of the first violins was unusually suave and transparent, while that of the cellos emerged far richer and warmer than one is accustomed to hear. The sonorous phrases of the first of the symphony, the more somber melodies of the adagio, the rippling grace of the fascinating third movement, in which a luscious melody sung by the oboe over the cellos' pizzicati alternates with the typical humor of a scherzo expressed in shifting rhythms and fantastic orchestral innovations, and finally the imposing finale, each in turn was received with veritable bursts of applause which at the conclusion of the symphony amounted to an ovation for conductor and orchestra alike.

### Whitehill, a Cause for Thanksgiving

Every one has many things to be thankful for, and one of the chief reasons for this feeling on the part of Giulio Gatti-Casazza is the splendid and reliable artist he has in Clarence Whitehill, the baritone. Not only does Mr. Whitehill sing with wonderful beauty and virility, but he



CLARENCE WHITEHILL,  
Baritone.

understands fully the histrionic art, and as a consequence his portrayals are living, breathing creatures who grip one with the intensity and reality of their emotions. The consensus of opinion in regard to his impersonation of the role of Athanael in "Thais" was that it has never been surpassed on the stage of the Metropolitan, and of Mephistopheles in "Faust," that it was the most interesting New York has seen in many years. His first appearance in the latter role was on December 4, when he sang the character on very short notice in Philadelphia, the Mephistopheles scheduled being unable to sing. When one takes into consideration the fact that Mr. Whitehill had not sung the role for ten years, the wonderful power of his impersonation is even more remarkable.

Two days later, December 6, Mr. Whitehill was preparing to go out of town to fill a concert engagement, when word came that the management found themselves minus a baritone for the evening performance—the sick list and out of town engagements claiming all of them. Now, Mr. Whitehill prides himself—and very rightly, too—

on the faithfulness with which he keeps his out of town engagements, but in this case there was nothing to do but to help Gatti-Casazza out of his predicament, and this Mr. Whitehill did to very fine effect. Sudden calls having become rather frequent, Mr. Whitehill's substitution as Mephistopheles was repeated at a Saturday matinee, the artist again winning hearty praise. And when he was heard as Amonasro in "Aida" his trio of remarkably fine substitutions was complete.

### Maud Powell's Annual New York Recital

Maud Powell will give her annual New York recital on Sunday afternoon, April 7, at Carnegie Hall. Mme. Powell, who has been touring the country since last October with that ever great success which invariably attends her, will play the Sibelius allegro in D minor, the Tartini sonata in D minor, the Mozart menuetto, the Auer arrangement of Beethoven's "Oriental March," the César Franck sonata in A major, the Coleridge-Taylor "Deep River," the Gretchaninoff (Hartmann) "Song of Autumn" and "American Tunes."

### Dr. Wolle Gives Organ Recital

Dr. J. Frederick Wolle, of Bethlehem, gave an organ recital on Thursday, March 21, on the three-manual Casavant organ in Fisk Hall, under the auspices of the Northwestern University School of Music, Peter Christian Lutkin, dean. Dr. Wolle is widely known as the organizer and conductor of the famous Bach festivals, but his splendid work on this occasion showed him to be gifted in other lines as well.

## FREDERICK GUNSTER

TENOR

"Held his auditors  
in the hollow  
of his hand"



"Rarely does a singer make such an instantaneous 'hit' with a Louisville audience as that of Frederick Gunster, who sang at the concert of the Louisville Male Chorus last night. Flattering advance notices do not always convince, but in this case every promise was more than fulfilled and the singer held his auditors in the hollow of his hand after he had sung a dozen notes. His voice is of that appealing quality which stirs a sympathetic vibration in the hearer and makes him forget the technicalities of the vocalist's art and revel in the emotional impression produced. Not that Mr. Gunster is at all lacking in technical equipment; on the contrary, he uses his voice with masterly skill and with an absence of all apparent effort which comes of complete poise. To achieve a perfect vanishing tone on high notes is the test of a singer's vocal control, and the ease with which Mr. Gunster managed this effect was the last proof of refinement.

"In the three French songs Mr. Gunster scored a triumph, the second of those being sung with a warmth of tone and a sustained sentiment beyond criticism, and the tempestuous applause which followed it brought forth a repetition. Frederick Gunster will always be a welcome visitor to this city."—Louisville Courier-Journal, March 15, 1918.

### "Sway the multitude"

"The occasion served to introduce to this city a singer who immediately convinced his audience that he was an artist of the first rank. Frederick Gunster understands how to establish an 'entente cordiale' with his hearers; he has that ease of manner born of a confidence in his ability to please and an interest in what he is doing. He has mastered the mechanical part of his art and uses his exquisite voice as a perfected medium of expression which enables him to sway the multitude to his mood—or rather the mood of the composer."—Louisville Evening Times, March 15, 1918.

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## FROM THE BACKWOODS OF OREGON TO SUCCESS

Winifred Byrd, the Most Recent Pianist to Win Recognition, Says Her Ambition Is to Play Musically—Thinks Few Artists Express the Humor of the Old Composers—Will Power Overcame Small Hand Handicap

Out of the backwoods of Oregon, via Boston and Berlin to New York, came Winifred Byrd, the most recent pianist to make New Yorkers "sit up and take notice."

When a MUSICAL COURIER representative saw the picturesque little artist several days after her successful debut, she said:

"First of all I wish to pay great tribute to Carl Baermann for the wonderful foundation his work gave me. He was one of the most remarkable men I ever knew. Teresa Carreño, also, was responsible for some of my training, and her memory will always be an inspiration. After my two great teachers had died, rather than go to another, I decided to work by myself, so that my New York program was almost entirely prepared by myself."

"Have you any special theory of your own, Miss Byrd?" asked the writer.

### Her Ambition

"Would you call my ambition a theory? As trite as it may sound, that main ambition is to play the piano musically. Not technically, not in a scholarly fashion or to achieve a sensation always, but only to play musically. After all, when I think over this, how many pianists do play in that manner? You can count them on the fingers of your left hand. Two of these are De Pachmann and Novaes."

"How did you happen to commence your studies with Carl Baermann?"

"The teachers out West, especially in my home town, were not very far advanced. You might say that I had

The thought of a dozen or more critics, I confess, made me tremble. All I can say now is that they were most kind to me. It could have easily been otherwise, you know."

### Handicapped by Small Hand

Miss Byrd has without doubt the smallest hand of any pianist on the concert stage. When she went to Carl Baermann he was in doubt as to whether she could ever achieve anything.

"He told me that if I had will power enough I could conquer the handicap, also explaining that the small hand had its advantages. It could produce a more beautiful



WINIFRED BYRD.  
At the age of five. The pose might suggest the title, "Thinking of Brahms." "That's just the way I do look," laughed Miss Byrd, when told of the idea.

and natural tone than the larger hand, and that it was infinitely better for scale and delicate work. The development of strength and power, of course, would have to be worked out the most.

"Let me impress you with the fact that never have I allowed this small hand of mine to confine me to small pieces. All through my career I have tackled the bigger works, whether I could do them at the time or not. They eventually came to be my very own. I consider this part of the work a matter of sheer will power, like everything that is achieved. When I looked at what seemed to be a physical impossibility for me, I had a stronger incentive to master it."

"My tone, as you are aware, is generally spoken of as being a big one, and I think the secret of it does not lie so much in the physical make-up, but it emanates, rather more, from the brain and the emotional nature. In order to get a big, beautiful tone, one must first be able to feel and hear it, otherwise no amount of muscular development will do it for you. The discussion of the technic of piano playing I will leave to those who are older and more experienced and, therefore, are better able to deal with the subject."



Photo by Mishkin.  
WINIFRED BYRD,  
Pianist.

had considerable success in my own way, without real good training, up until the time I went to Boston, which I did at the age of sixteen. I remember I had my hair down my back and was very shy. Mr. Baermann, strict and thorough, was a teacher of the German method. He, poor man, at first had quite a tussle to make me do as he wanted, for I had always had my own sweet way. After he had achieved this difficulty, things went along more smoothly. I am indebted to him for my thorough musical taste, as he planted the first little seed. Then I went to Berlin to study with Carreño, who continued work along the same uplifting lines. She, unfortunately, died here last June, a great loss to the music world and a kind and noble friend to her pupils.

### Another Valuable Friend

"About the time Carreño died, another woman came into my life—one who seemed to brighten my future the instant I met her. She is my present manager, Marie Gouled. After hearing me play one day, she told me that she was going to throw me into the water and I had to swim. I hesitated and held back, feeling that the point of perfection had not been reached. Mrs. Gouled, however, had the courage of her determination and spurred me on. No matter how much I discouraged her, she still said she had absolute faith in me. Of course, now, you can understand principally why I wanted not to fail. I had to live up to those expectations and hopes of hers. I quite believe if it hadn't been for her remarkable strength I should even now be facing a New York debut."

"And how did it feel not to have been roasted?" Miss Byrd's notices proved to be exceptional.

"Wonderful! You see I didn't fear my audience one bit, for I had always been able to gain their sympathy."

"What are your interpretative ideas?" was the next question.

"I always try to think out an interpretation that is entirely my own. Otherwise, I don't feel that I can make the work a success. For instance, the Schubert 'Moment Musical,' which is so popular and frequently used on programs, is generally conceived by pianists as merely a romantic little composition. As for myself, from the very first, the marchlike quality struck me and I could not help thinking of a little line of soldiers marching down the street when I played it, the melody of the right hand being the tramp as they went along and the left hand the absolute and relentless rhythm."

### Humor of Old School

"Furthermore, in playing the music of the old masters one has to feel much of the spirit of the child, because there is so much naiveté and simplicity about their works. There is nothing quite so brilliant as a virtuoso piece of the old school, as the Weber moto perpetuo, yet it also has a certain childish simplicity and humor about it which I always try to express. The humor in works is rarely noticed by the audience or given its expressions by the performer."

"Just what do you mean by humor?" asked the writer.

"I'll try to make it clear. There are two pianists now before the public whom I consider play humorously. One is Harold Bauer and the other Ethel Leginska. Both have the faculty of getting the humor out of certain composers' works. Recently I heard the latter play the Chopin polonaise and the out and out impudent march rhythm made me almost laugh outright. And that is just what I want people to do when I play from some of the old composers."

Those who think that every pianist is jealous of the next are sadly mistaken in their deductions. At least Miss Byrd is just and broad enough to know when a fellow-artist is deserving of the success he or she may have achieved. In speaking of the work of Novaes, the Brazilian pianist, Miss Byrd expressed her greatest admiration for her art. She said: "From my own standpoint, she has always reminded me of Jean d'Arc. Now I'll tell you just why. Her simplicity, great religious faith and remarkable genius are so overwhelming. She considers her art, I know, as a blessing from God, and in that alone her faith is obtained. Faith is the greatest of blessings. That I have come to realize!"

Out of the backwoods of Oregon came Winifred Byrd, but that did not interfere with her being compared by the New York critics with three of the world's most renowned pianists.

Said the Evening Telegram: "Surely the mantle of Teresa Carreño has fallen on her pupil, Winifred Byrd, a youthful American, yet whose mastery of Chopin indicates a musical insight beyond her years."

W. J. Henderson, of the New York Sun, commented: "James Huneker, after listening to the filamentos diminuti of Vladimir de Pachmann on one occasion, was moved to celebrate him as 'Pachmann, the pianissimist.' A similar description might be applied to Miss Byrd's playing."

"Paderewski himself could not have tackled the Chopin sonata in B flat minor with more assurance, and at times her dynamics were as thunderous as his," was the opinion of Sylvester Rawling in the Evening World.

Indeed, such tributes as were paid this little newcomer might well be read by the envious eyes of many who are double her age in experience! J. V.

### Matzenauer to Sing for French Wounded Fund

Margaret Matzenauer's Boston recital, which takes place at Symphony Hall on Sunday afternoon, April 7, is to be given under the auspices of the New England Branch of the American Fund for French Wounded, co-operating with the American Red Cross. Mme. Matzenauer is patriotically volunteering her services and the entire proceeds of the recital will go to this worthy cause.

Mme. Matzenauer will devote the entire proceeds of her New York recital at Carnegie Hall, on Thursday afternoon, April 4, to the National War Savings Committee for their educational fund. Mme. Matzenauer has been one of the heartiest supporters among artists of the various patriotic funds and is much pleased to lend her support to the very worthy "Thrift Stamp" cause. Mme. Matzenauer will be assisted by Frank la Forge, composer-pianist.

## WHAT THE PRESS SAYS ABOUT:

Wide range and splendid power of interpretation."

I t is seldom an audience is favored with such artistic work."

L overs of music should give their unqualified approval."

L ived up to past reputation."

A tenor voice of power and brilliancy handled with intelligence."

R epeated his success of a year ago."

H eavy tests for any tenor were excellently rendered."

O ccasions of former success repeated."

D ramatic strength combined with lyric beauty of tone."

E specially good mezzo-voice."

S plendid enunciation, round, resonant tone, dignified manner."

J ustly proved an instantaneous favorite."

R are beauty and fine expression."

P articularly pleasing was the singing of Mr. Rhodes."

I n the inspiration of the theme carried the audience with him."

T onal quality which is really unsurpassed."

T enor voice, of remarkable strength and tone quality."

S ings with much feeling."

B rilliant voice, singing in his usual dramatic style."

U nusually beautiful voice enthusiastically received."

R hodes alone again as he always does."

G ift of musical temperament possessed by this artist."

H as brilliant fortissimo."

P roved complete master of a fine tenor voice."

A splendid voice immediately impressed itself."



**Closing Recital, New York Season, Sunday, March 17th,  
Brought Forth Unanimous Praise From  
the Newspapers Regarding**

# EDDY BROWN

"Steady growth in musicianship, poise, and popularity."

"Great refinement in tone and polished style."

"Fine artistic balance in interpretation."

"His musicianship was notably good."

"An inspiring vigor in his style."

"Sterling young violinist."

"A musicianly performance."

"Scholarly reading."

"Counted among the really significant virtuosos of the day."

"Admirable cleanness in bowing, phrasing, intonation."

"Gave a thoroughly dignified and intelligent reading."

"Showed to advantage his remarkable technical gifts."

"Played with good spirit and an enviable technic."

"Sterling young pupil of Auer."

"Played in a masterly way."

"Exceptional merit."

**SOLOIST WITH ST. LOUIS SYMPHONY  
ORCHESTRA, MARCH 8 and 9, '18**

**EDDY BROWN PROSPERS AS SYM-  
PHONY SOLOIST**

**American Violinist, Pupil of Auer, Worthy  
of Distinguished Tutelage**

Like the other graduates of the Auer university, Brown deploys a distinct individuality and brilliant powers of executancy. . . .

As for interpretation, he appears to aim at strength and sincerity rather than mere graceful elegance. For instance, he does not hesitate on occasion to unleash the G string in savage snarls, where others might tame it into luscious utterance. He is too sane to sugar a melody until it drips with sweets; he can play it with keen though manly sensitiveness to its beauty and meaning, decorating it here and there with caressing touches like the blossoming of flowers on a vine. But tenderness of feeling, reflected in his ardent tone and penetrating inflexions, are completely compatible in his playing with masculine stamina and sturdy taste. It is almost needless, considering the school from which he comes, to record that he dispatches technical fireworks with a swift deftness that leaves the flying notes without a hint of smearing; that his left hand work is a marvel of darting fingers, and that his bow is nearly a living thing, so leaping is its animation, so vivid seems its sense of the versatile shadowings of pressure on the strings. Double stopping, harmonics and other feats are done worthily of an Auer disciple.

The violinist chose the Tschaikowsky concerto in D, opus 35, in which most of the great violinists have been heard here. It is at once grateful and very perilous for the performer—grateful because it is alive with

pulsing rhythms and therefore effective with an audience, because it is beautiful in melody, and because it affords full scope for the violin's resources; perilous, because it exposes mercilessly the fiddler equipped for its difficulties.

The soloist was thoroughly equal to it, whether he attuned his instrument to song in the lyric canzonetta and andante, or bade it scintillate with the pyrotechnics of the allegro vivacissimo. The cadenza used was that of Auer's adaptation, piling difficulty upon the already formidable passages written by Tschaikowsky. As was deserved, the young American was heartily applauded by the large audience.—*St. Louis Post-Dispatch*, March 9, 1918.

**VIOLINIST EDDY BROWN SHOWS  
HE IS MASTER OF INSTRU-  
MENT IN ALL WAYS**

**Soloist's Rendition of Tschaikowsky's  
Concerto Pleases Critical Audience  
at Odeon**

Violinist Eddy Brown, playing true to form with the St. Louis Symphony Orchestra, . . . thus demonstrating that he is worthy of the good report now extant concerning the young man's artistic advancement. What pleased the multitude of violin experts in the audience was Brown's admirable management of the G string, which, in the case of this concerto's proper rendition, is laid under heavy contribution.

Clarity and sonority were not evoked at the expense of occasional rough tones; all was full rotundity, but with plenty of deep feeling as well as great power. The two cadenzas were given in masterly style, Brown's elegant facility in the use of the bow and the sureness of his fingering being generally remarked. He was the master of his instrument and made it obedient to his

will throughout the long and difficult number.—*St. Louis Globe-Democrat*, March 10, 1918.

**SOLOIST WITH PHILADELPHIA  
ORCHESTRA, MARCH 13, '18**

"To say that Mr. Brown's performance fulfilled every requirement of interpretation is to state the truth but mildly, for as one enthusiast remarked, 'he fairly breathed his artistic soul into its measures.' The first movement offered colossal technical difficulties, but the violinist encompassed all with ease, his performance of the cadenza in double-stopping, one of the most difficult passages known to the literature, being nothing short of amazing. After the three movements of the concerto, in which the orchestra shared honors, Mr. Brown was recalled again and again by the delighted audience and graciously bowed his acknowledgment."—*Buffalo Express*.

**CHICAGO RECITAL—FEB. 10, '18**

"It was a performance greatly to his credit and to the credit of American music."—*Chicago Herald*.

"Brown is one of the distinctive talents in the roster of gifted violinists."—*Chicago Tribune*.

**WASHINGTON RECITAL—FEB. 15, '18**

"Convincing personality . . . perfect technique."—*Washington Herald*.

"Upheld his reputation as a violinist of great brilliancy."—*Washington Times*.

**Management: LOUDON CHARLTON, Carnegie Hall, New York**

**(BALDWIN PIANO)**



## CHICAGO OPERA TO RETURN

(Continued from page 5.)

New York office of the Chicago Opera Association states that it is not in a position as yet to announce under what conditions the company will return to the former Hammerstein house, which after foreclosure proceedings was recently bought in for \$450,000 by the mortgagee, the Manhattan Life Insurance Company.

## May Purchase the Theatre

The MUSICAL COURIER learns from independent sources that it is not unlikely that the Lexington Theatre may be acquired by the Chicago Opera Association through purchase. It is understood that the various charges against the house amount to about \$75,000 more than the amount for which it was bid in, and that the mortgagee is considering the acceptance of an offer of approximately \$525,000 for the property, \$75,000 (representing the charges) to be paid in cash and \$450,000 to remain on mortgage. It would not be surprising to see the property go to the Chicago Opera Association approximately on this basis. The association leased the theatre from September, 1917, to September, 1918, for \$45,000 and certain other charges which it assumed, and the interest on the \$450,000 mortgage, plus taxes, upkeep and annual amortization of a certain portion of the \$75,000 cash payment would scarcely amount to a larger sum annually than the amount paid for lease and charges.

## Second American Composers' Festival

Wanamaker's Auditorium, New York, is given over this week to the exploiting of American compositions published by American publishers. On Monday, April 1, the publications of J. Fischer and Brother were given. Tuesday was devoted to Carl Fischer, Wednesday to Oliver Ditson. Today selections from the American works published by Arthur P. Schmidt are getting a hearing. Tomorrow, Friday, April 5, will be given to the John Church Company, and the week will end on Saturday afternoon with the publications of Huntzinger and Dilworth. The new week will begin on Monday, April 8, with various American compositions published by G. Schirmer, and the festival will terminate on Tuesday with M. Witmark and Son. A general review of the second American Composers' Festival will appear in the next issue of the MUSICAL COURIER.

## Philharmonic Society Annual Election

At the annual meeting of the New York Philharmonic Society, held April 1, Howard Taylor was elected a member of the board of directors, other members of which are Mrs. George L. Cheney, Anne D. Duane, Arthur Curtiss James, F. W. Krafft, Thomas L. Leeming, Ludwig Manoly, Robert Alfred Shaw, Nelson S. Spencer and Charles Mott Wooley. Richard Arnold, Henry E. Cooper and Robert Alfred Shaw were re-elected trustees for five years. Other officers of the society are Richard Arnold, vice-president; Felix F. Leifels, secretary; Elle Janssen, assistant secretary; Henry E. Cooper, treasurer, and E. B. Lewis, assistant treasurer. No one was elected to fill the position of president, left vacant a few months ago by the resignation of Oswald Garrison Villard.

## Heermann Released on Parole

Emil Heermann, concertmaster of the Cincinnati Orchestra, was released into the custody of A. J. Gantvoort and Edward P. Delaney, officials of the Cincinnati College of Music, on Thursday evening, March 21, after being incarcerated for two weeks in the Montgomery County Jail, at Dayton, Ohio. His status is established as a nonmalignant enemy alien, and thereafter his case resolved itself into a question of what should be done with a technical enemy alien who had violated the plain terms of his permit. The parole granted Mr. Heermann is a course pursued by the Department of Justice in other similar cases.

## San Carlo End-Season Dates

The San Carlo Opera Company, Fortune Gallo, director, will be at Trenton, N. J., April 4; Paterson, N. J., April 5-6; Hartford, Conn., April 8-9; Danbury, Conn., April 10; Waterbury, Conn., April 11; Springfield, Mass., April 12-13; New Haven, Conn., April 15-16; Providence, R. I., April 17-20. The present tour marks the longest in the history of the San Carlo organization, and also was the most successful travel series ever undertaken by an itinerant opera company in the United States. The gross and net receipts exceeded by far any previous intake of any opera company that has toured this country.

## "The Rainbow Girl" Heard Here

A new musical play, "The Rainbow Girl" (libretto by Rennold Wolf and music by Louis A. Hirsch), opened its run at the New Amsterdam Theatre last Monday evening and scored a decisive success with the lay audience and the critics. The piece is based on a Jerome K. Jerome comedy and has a consistent interesting plot and much humor both in lines and situations. The music is melodious, characteristic, and especially well colored and scored. Of the cast Beth Lydy is the best in song and acting, and Billy B. Van is a comedian of uncommon effectiveness. The scenery, costuming, and staging are of the well known Klaw and Erlanger very high standard.

## Maximilian Pilzer Leaves Mayer Management

Maximilian Pilzer, the popular American violinist, is no longer under the management of Daniel Mayer. An announcement of his new management will be made later.

## Stransky Inherits \$38,335

The State Comptroller of New York filed a report last week showing that Adele H. Loomis, who died in Burlington, Vt., in 1916, left an estate in New York State valued

at \$161,495. Mrs. Loomis left \$1,000 to the MacDowell Memorial Association for the encouragement of the study of the arts. To Joseph Stransky, conductor of the New York Philharmonic Society, she bequeathed \$38,335, and to his wife, Marie D. Stransky, \$84,275. Mrs. Loomis was an aunt of Mrs. Stransky.

## Chicago Maennerchoere Will Sing Only English

(By Telegram)

Chicago, Ill., April 2, 1918.

The Vereinigte Maennerchoere (United Male Choruses), a union of several of the German male singing societies of Chicago, had planned a great song festival at the Auditorium for next Sunday afternoon, April 7, but at a meeting of the delegates it was decided by a vote of forty-two to eight that no selections should be sung in German. In consequence the concert has been indefinitely postponed to allow of the preparation of a program entirely in English.

R. D.

## Farrar and McCormack in War Benefit

Geraldine Farrar, always original, has taken the Metropolitan Opera House for the evening of Sunday, May 5, and will manage a great benefit affair for the Stage Women's War Relief, of which she is a member. The first artist whose services she has enlisted is John McCormack, who gladly volunteered. Miss Farrar herself will appear in the complete second act of "Mme. Butterfly," with the assistance of Metropolitan artists and orchestra. Other prominent artists and features are to be announced later.

## Norfolk Festival to Be Omitted

Because of the great distress which prevails throughout the world at present, Mary Eldridge, through whose efforts Norfolk, Conn., has enjoyed a splendid festival concert each year, has decided to omit this annual event this coming summer. Miss Eldridge has been instrumental in bringing to Norfolk some of the finest artists in the world

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at these concerts, which were anticipated throughout the year by music lovers, not only of the immediate vicinity, but of all New England as well.

## Mayer to Manage Russian Symphony

The management of the Russian Symphony Orchestra, held during the last two years by Major John W. Frothingham, has been transferred to Daniel Mayer. The offices of the Russian Symphony Orchestra during the month of April will be 1005 Times Building, and from May 1 Daniel Mayer will occupy suite 1446-8, Aeolian Hall. Mr. Mayer has already commenced booking the orchestra for the autumn and spring tour of 1918-19.

## Ensign Nevin Marries Miss Fassett

Ensign Ethelbert Paul Nevin, U. S. N. R., son of the late Ethelbert Nevin, composer, and Mrs. Nevin, of 144 East Fortieth street, New York City, was married to Jennie Louise Fassett, daughter of the former state senator, J. Sloat Fassett, and Mrs. Fassett, of Elmira, N. Y., recently, at the New York home of her parents. At the conclusion of the wedding trip the bride will resume work as a Y. W. C. A. nurse.

## Matzenauer Recital Postponed, One Day

Margaret Matzenauer's song recital, originally scheduled for this afternoon (April 4), at Carnegie Hall, has been changed to Friday afternoon, April 5, at the same place and hour, because of a special performance of "Aida" which the Metropolitan Opera Company are putting on Thursday afternoon and in which Mme. Matzenauer is billed to appear.

## Nevada van der Veer for Fifth Avenue Church

Nevada van der Veer, the well known contralto, who recently left the First Scientist Church, has accepted the position of soloist at the Fifth Avenue Collegiate Church. With Mme. van der Veer's husband, Reed Miller, singing at St. Thomas' Episcopal Church, also on Fifth avenue, this artist couple are connected with two of New York's leading churches.

## N. F. M. C. ORATORIO COMPETITION

Complete Conditions Under Which the \$5,000 Prize  
Will Be Awarded

As exclusively announced in last week's MUSICAL COURIER, the National Federation of Musical Clubs, which has done so much in the past for the advancement of American music, is instituting a new competition for American composers. This time a dramatic oratorio to a given text is called for and the composer of the work adjudged best will receive \$5,000. The list of judges, representative musicians from various sections of the country, will be announced shortly.

The libretto, for the most part selected from the Bible, with certain original additions, by Pauline Arnoux MacArthur and Henri Pierre Roché, will be ready in printed form within ten days. The title of the oratorio will be "The Apocalypse" and there will be four divisions, a prologue, "Belshazzar's Feast," and three parts, "Armageddon," "Babylon" and "The Millennium." The text, as will be seen, is extremely appropriate to the present time.

The conditions of competition are as follows:

## THE NATIONAL FEDERATION OF MUSICAL CLUBS

## AMERICAN MUSIC DEPARTMENT

Dramatic Oratorio, "THE APOCALYPSE," on a libretto by Pauline Arnoux MacArthur and Henri Pierre Roché

## CONDITIONS FOR \$5,000 PRIZE COMPETITION

The composer must be a citizen of the United States. The manuscript must be submitted between February 1 and March 1, 1919, both dates inclusive. No manuscript will be received after the latter date.

The contest opens with this public announcement. All scores must be in ink, and clearly written; and the oratorio must not have been published nor have received public performance. Contestants should send a reduction for piano with the orchestral score.

All scores must be anonymous, the composer signing them with a mark of identification, sending with the manuscript a sealed envelope containing name, address and birthplace, date of citizenship and the same marks of identification.

The scores will be returned by express.

The award will be made by a jury of five recognized authorities selected by the National Federation of Musical Clubs. The agreement of a majority of the jury will be necessary for a decision. If, in the opinion of the majority of the jury, no submitted work attains to the proper standard, the prize will not be awarded.

The dramatic oratorio receiving the award will be given thoroughly adequate production under the auspices of the National Federation of Musical Clubs. Under the terms of this competition the National Federation of Musical Clubs reserves to itself all the rights for the first five complete performances, without royalty to the composer. Any profit accruing from these five performances will be employed by the American Music Committee of the National Federation of Musical Clubs toward the establishment of future prizes. After these performances, the National Federation of Musical Clubs relinquishes all claim to the prize oratorio.

All scores must be sent by express, insured and charges prepaid, to Mrs. John R. MacArthur, 346 West 84th Street, New York City, chairman of the American Music Committee. They will be kept in safe deposit until they are given to the judges. The National Federation of Musical Clubs will give all possible protection to manuscripts, but accepts in no way responsibility for possible loss; manuscripts are submitted entirely at the composer's risk.

Printed circular containing the above conditions will be mailed upon request, with a copy of the libretto, and will be given general circulation.

THE AMERICAN MUSIC COMMITTEE,  
MRS. JOHN R. MACARTHUR,  
MRS. EDWARD MACDOWELL,  
MRS. EMERSON BRUSH,  
DR. FRANK DAMROSCH,  
FRANK KEISSEL.

## Galli-Curci Tour Interrupted

Amelita Galli-Curci was compelled to give up four concert dates scheduled for the present week, owing to the necessity of submitting two abscessed teeth to treatment. She will resume next week, however. The rumor of the complete abandonment of her spring concert tour is absolutely untrue.

## Patriotic Festival at Charlotte

At Charlotte, N. C., April 26-27, a big patriotic and musical festival is to be held with the assistance, among others, of Lucien Muratore, Mme. Alda, Marion Green, the Russian Symphony Orchestra and a band gathered from the musicians at Camp Greene, under the direction of Louis Hasselmann, who is already on the scene drilling the players.

## Three Easter Appearances for Rosalie Miller

Rosalie Miller was a busy singer on Easter Sunday. In the morning she delighted a large gathering of the Ethical Culture Society; in the afternoon she sang before the MacDowell Club and in the evening the members of the Pleiades Club had an opportunity to listen to her artistic work.

## Players' Club to Oust Pacifists

The Players' Club, following the recent example of the New York Athletic Club, has decided to expel from membership all Germans, "passives," and militant pacifists. The Players' Club is made up largely of theatrical and musical professionals.

## Mary Garden's Movie Activities

Mary Garden's second film appearance will be in a movie play called "The Splendid Sinner," which was released throughout North America on March 24 and will be shown in the large cities very shortly.

## Rubel Trio for the Camps

The Edith Rubel Trio and Louise Homer, Jr., were heard at Cooper Union on Easter Sunday. Plans for the summer have already been completed whereby the trio and Miss Homer are to tour different camps together.

## Music Supervisors' Conferences

The National Conference of Music Supervisors is announced for April 8-12, Evansville, Ind., and the Eastern Music Supervisors' Conference for May 8-11, Boston, Mass.

## Povla Frijs in New York Recital

Povla Frijs, soprano, will give her annual New York recital on Friday afternoon, April 26, in Aeolian Hall.







## "HUSBANDS FOR SINGERS," SAYS NAMARA

Soprano Disagrees With Anna Fitzu's Views on the Subject of Marriage  
—Gives Requirements for Ideal Marriage

"In a recent issue of the MUSICAL COURIER," said Namara, "there appeared an interview with Anna Fitzu that dealt with the question of whether or not an artist should marry. This is a subject that has been under discussion since the days of Socrates and Sadi, the Persian poet, both of whom undoubtedly would have been happier if they had not married."

"It would be easy enough to pile up instances of artists who found marriage a drag to their careers, as it would be easy also to overthrow the argument by citing others who found it a stimulus; but of course Miss Fitzu's remarks applied to the woman artist and more particularly to the singer, and it is from that same standpoint that I want to say that I don't quite agree with Miss Fitzu's argument."

"I think that, while admitting the difficulties that lie in the way of combining an artistic career with married domesticity, it is nevertheless true that marriage is a help to the woman artist, only of course the girl who is thinking of combining the two must draw up a very careful specification of the husband who is to share her triumphs and disappointments."

"To begin with, he mustn't be jealous. This not only means that he mustn't mind seeing the tenor hero embracing you in a fervid love scene, but he mustn't be jealous of your art. He must realize that you will sometimes have to sacrifice him, just as you have to sacrifice yourself to its demands; but if he loves you as an artist as well as a woman, he will check up the road tours and enforced absences and the monotonous practicing as the price he has to pay for your success."

"Secondly, he must be good tempered. No one who is easily irritated could live with an artist wife without constant friction. Prima donnas are proverbially temperamental, and besides being more highly sensitized than what are called everyday people. They are also under a far greater strain."

"But good temper is a negative virtue. More than that, the singer's husband must be sympathetic. This is most important of all, for an artist demands understanding and encouragement. Yes, and sympathetic criticism, too, for a career has to be studied and planned, and it is here that the advice of a husband is of the utmost value."

"Don't conclude from this that I think the ideal husband for a singer is a satellite—a man with no other interest but his wife's career. A man in this undignified position nearly always deteriorates into a sort of combined secretary and courier, and whereas he can be relied upon not to interfere with his wife's career, he soon loses her respect and finds himself little better than a personal servant."

"On the other hand, I heartily agree with Miss Fitzu as regards marriage between—I almost said rival artists. After all, that is what it is not unlikely to become. The threads of the two careers are almost certain to get tangled. Of course, there are exceptions—Gluck and Zimbalist, Eames and de Gogorza, and Cavallieri and Muratore, and no doubt there are others, but no one who has encountered the musical temperament at close range will marvel how two such people can stand the wear and tear of married life under the same roof. And then, besides, one of the pair is almost certain to shoot ahead and eclipse the other. Nat Goodwin stated once that the end of his longest matrimonial effort with the beautiful Maxine began the day that someone addressed him as 'Mr. Elliott,' and I personally know two wives, successful artists at the time of their marriage, who have been swamped by their husbands' growing reputation until they are both now merely Mrs. So and So."

"But in spite of all these don'ts, emphatically my slogan is, Husbands for Singers."

"I can see where Guy comes in for the reputation of model husband," supplemented Frank Mandel, who dropped in for a cup of tea and who utilizes his brains along with the singer's husband, Guy Bolton, the playwright, in turning out plays that will amuse New Yorkers, "yet why shouldn't he? His wife arrives from her trip West to find that she owns a beautiful mansion down on Long Island, which hubby bought as a surprise for wifey. I tell you it is a great life, this married one."

"Yes, the house Guy bought is adorable, but already we are thinking of renting it for the summer."

"What?" he gasped.

"Yes," laughed the temperamental Namara, "we think the mountains would be more beneficial, and besides, if we opened the house we would have to entertain during the summer."

"All I can say is that it is tough luck for we poor bachelors who already had dreams of being invited to many week-end parties down at the Boltons," commented the visitor.

### Returns to California as Singer

Namara, a daughter of the Golden West, who achieved considerable reputation there as a child pianist, after an absence of some years, during which time she studied in Italy and developed into a concert and opera singer, returned recently to California as a soloist with the Minneapolis Symphony Orchestra. It was then that the old friends who remembered her as a graceful, slim child with eyes as big as saucers, first viewed her as the beautiful soprano, with an equally as lovely voice.

"Will you believe me," Namara began, "when I say that my concert in Los Angeles on February 3 was the first time that my own dear father had ever heard me in public? You see, mother and I had been abroad so long, and then when we returned I remained in New York. The night of the concert I shall never forget. There sat father in a box, sitting on the edge of his chair, his face as white as a sheet. It is sufficient to say that, in spite of being ghastly, he was scared pink, while I wasn't one particle nervous. After the first generous applause, he slid back an inch or two on the seat, ran his fingers inside of his

collar, and turned his head long enough to smile weakly at my mother. When the concert was over he was like a rag; but the second night, when I appeared again as soloist, things were different. He was then a lolling, satisfied father, who 'felt proud of his little girl'."

### Praises Minneapolis Symphony

"I must say that singing with the Minneapolis Symphony Orchestra was one of the happiest experiences of my career. The orchestra, under Emil Oberhoffer, its distinguished conductor, is a wonderful inspiration for any singer. I sang several times with the Colonne Orchestra, Pierné, conductor, in Paris, as well as with many others, but the Minneapolis comes way up to the highest standards. Aside from admiring Mr. Oberhoffer as an artist and a man, we spent some shining hours together, Mr. Oberhoffer, my mother and myself, singing and playing. My mother, you know, is very musical, and it was she who gave me my first year's vocal training. I am indebted to her for the excellent placing of my voice, although Mme. Nielsen-Stone, with whom I am studying at present, has been of invaluable assistance to me."

### Substitutes for Zimbalist

In San Francisco, Namara achieved equally as much success, later duplicating it in Denver on March 15, when she substituted at a concert for Zimbalist. In addition to her program numbers, the audience was aroused to such a pitch of enthusiasm that ten additional encores were demanded. Among these was the "Marseillaise," which had to be repeated, so stirringly did Namara render it.

It was in Detroit, while en route to California, that her singing of this French national anthem led four French officers to believe that she was really a native of France.

"But, Mademoiselle," said one to her after the concert, "your French, it is perfect and you sing it with such feeling as only one of us could have!"

"No," she told him, "I am an American, although I have seen a great deal of France."

"After that we all had tea together, and I had four charming beaux until train time," Namara mischievously laughed.

"Lucky fellows," added Frank Mandel. "Does friend husband know it? Stupid question, that. I forgot he is not supposed to be jealous," said Mr. Mandel.

J. V.

### Sturkow-Ryder to Play with Minneapolis Orchestra at I. M. T. A. Convention

A distinct honor was bestowed upon Theodora Sturkow-Ryder, the prominent Chicago pianist, when she was unanimously elected by the board to appear as the soloist with the Minneapolis Symphony Orchestra at the Illinois Music Teachers' Association convention in Bloomington, Ill., on May 10. A better choice and a more deserving artist than Mme. Sturkow-Ryder would be difficult to find.

### Marion Green's Festival Engagements

As festival favorite of yore, Marion Green, the brilliant young American baritone, is again coming to the fore since his absence from the concert stage for the purpose of further vocal preparation. Arrangements have just been concluded by Gertrude F. Cowen wherein he is to partici-

pate in a great patriotic festival to be held at Charlotte, N. C., April 26 and 27. The other artists are Lucien Muratore, Frances Alda and Alice Nielsen. Following this appearance, Mr. Green is to participate in the Springfield, Mass., Festival on May 3, when he sings Amonasro, and, the following evening, appear in solo numbers in conjunction with Anna Case.

### Alice Nielsen Dates

Alice Nielsen appeared at Topeka, Kan., March 28; Hastings, Neb., April 2, and is booked for further appearances at Omaha, Neb., April 4; Marshalltown, Ia., April 5; Salina, Kan., April 8; Ardmore, Okla., April 10; Tulsa, April 11, and Little Rock, Ark., April 13. There are other dates now pending which will carry the Nielsen tour into the early summer.

### Memorial Exercises for John McTammany

On Tuesday afternoon, March 26, memorial exercises in honor of John McTammany, the inventor of the piano player, were held at the Funeral Church, Frank E. Campbell Building, New York. The arrangements were in charge of Sigmund Spaeth, William Mill Butler, William Geppert and George L. Albright.

The program opened with the reading of a paper, "The Wonder Boy," by P. J. Mitchell, in which many interesting facts were related in regard to the early struggles of the inventor's life. He had been brought up mostly by his grandmother, who looked upon musical instruments as an abomination. He first played a tin whistle and later borrowed a violin, which he was obliged to play secretly. One day his grandmother discovered the fiddle and smashed it to pieces, necessitating young John's having to pay the owner back bit by bit. Shortly after that the family joined the father, who had gone to America some years back, and the young man played the organ and led the choir in the town where they settled—Uniontown, Ohio. When the Civil War broke out he enlisted, but was wounded shortly after and confined to a hospital for some time. It was while convalescing that he conceived the idea of making a perforated music roll, but it took years before he was able to perfect his invention. First he applied it to the organ and later to the piano.

The first organet he sold to a sailor in Boston, who rapidly spread its fame. It was the realization that he could never become a pianist, owing to stiffened hands caused by his labors abroad, that caused him to devote his life to the invention that brought music into every home. However, not having sufficient funds to advance his invention, he was obliged to throw it open to the world, so that every one who wished to could make a similar player.

George P. Braud next gave "Morning" and "Ase's Death," from the "Peer Gynt" suite, on the Behning piano player, and one realized more than ever of what value Mr. McTammany's piano player was to the world at large.

David Hochstein, the violinist, who is now serving as a sergeant in the United States Army, appropriately rendered "Cavatina" (Roth) and the Chopin nocturne. His playing was truly spiritual and was more than appreciated by the audience.

Anna Fitzu, too, was a most suitable artist upon the solemn occasion. Her magnificent rich soprano voice, with all its warmth and sympathy, was heard to advantage in "The Palms" and "Ave Maria," by Gounod. Walter Golde furnished his usual valuable support at the piano.

Charles H. Parsons, former president of the National Piano Manufacturers' Association of America, gave a most effective memorial address in which he disclosed the character of John McTammany, whom he had known for over thirty-five years.

My dear Mr. Witherspoon

At the expiration of three my first ten lessons. I cannot refrain from writing you a word of appreciation. They have been as a new light to my musical path and I would not part with them for a thousand dollars — no not five thousand

Sincerely and gratefully Lucy Gates.

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The call of America in the issue of a Third Liberty Loan will be heard by every music lover in the country. The glorious record made by artists in the second loan will be eclipsed.

It is with confidence that we make the assertion, because we have knowledge of the numerous plans already made to forward the cause. If on the occasion of the former loan money and service were given with unprecedented generosity by opera and concert stars, for the third loan they will be poured out with lavishness.

It is but natural that those whose souls are attuned to the highest magic of music should respond spontaneously to a cause which is stirring souls to which music is unknown. It is not surprising that many among the masters have offered themselves under the urge of poetic patriotism.

To those of us to whom the work of these artists has been at all times uplifting their sacrifices must be an inspiration. If they can give so much, what can we give who owe them so much?

The answer is ready to hand. We must give service as they have given service. If to us has been given only one talent instead of ten, we must not wrap that talent in a napkin. We can serve if we will.

There is more to be done in connection with this loan than to raise money for the Government. That is necessary and must be considered. But beyond this need is another that must appeal to all who can be reached by demand for things more important than money.

The Third Liberty Loan must be over-subscribed because the honor of America is at stake. The Premier of Great Britain has urged us to provide as soon as possible for more men. Our other Allies look to us to redeem our pledges—to convert into action words of our President that have echoed around the world.

We must spend ourselves freely. We must not be content with giving money for a short time and drawing interest. There is no particular glory in that. But if we talk Liberty Bonds, teach to those around us the meaning of Liberty Bonds, cheerfully sacrifice time and personal convenience to promote the sale of Liberty Bonds, we shall be worthy of the companionship of the artists who have set such a wonderful example.

## Westgate Song at Stuart Musicale

Elizabeth Westgate, a California composer, was represented by her song "If I Could Know" at a musicale given at the studio of Francis Stuart, voice specialist, Carnegie Hall, New York, March 28. It is a pretty song, simple in outline, with appropriate harmonies in the piano accompaniment. Winifred Marshall, soprano leggiero, sang it well, appearing in other songs and arias also. Josephine Walter, dramatic soprano, sang the Micaela aria especially well, and William Bonner's singing of Irish songs was enjoyed. Irving Kennedy and Richard Cummings, tenors, sing with warm expression and are on the road to winning a name for themselves. The latter played

excellent accompaniments and the listeners showed their interest by their attention and expressions of warm praise.

Mr. Stuart left for a stay of six months in California on April 1. He will make San Francisco his headquarters, where a large number of pupils already await his coming. It is his plan to spend six months of every year thus.

## Mr. and Mrs. Volpe Entertain Leopold Auer

Mr. and Mrs. Arnold Volpe entertained at their beautiful home, 146 West Seventy-seventh street, New York, on Sunday afternoon, March 24. The reception was given in honor of the world renowned violin pedagogue, Leopold



LEOPOLD AUER (left) AND ARNOLD VOLPE.  
Taken in Europe during the summer of 1914.

Auer, under whom Mr. Volpe studied at the Royal Conservatory of Music in Petrograd, from which institution he graduated with high honors in 1891.

Mr. Volpe has the distinction of being the first Auer pupil to settle in New York, where he won fame not only as a violinist and teacher but also as an orchestral conductor.

Mischa Levitzki, Mana Zucca, John Palmer and Anna Fitziu rendered a delightful musical program. A distinguished body of many hundred musicians, as well as people

of prominence in other walks of life, attended, all eager to meet the great master.

Among those present were:

Leopold Auer, Wanda Bogutskaya Stein (guests of honor), Dr. E. W. Auer, Mr. and Mrs. Arthur Abell, Eddy Brown, Mrs. Brown, Charles A. Boston, Emilie Frances Bauer, Mr. and Mrs. Eugene Bernstein, Vera Barstow, Mr. and Mrs. Adolph Bolm, Mrs. David Belasco, Misses Boshko, A. Baron, Mme. Baron Fonarova, Miltonella Beardsley, Charles E. Bushnell, Lulu Broid, Mr. and Mrs. George Bernard, Helen Berg, Mr. and Mrs. Ernest Bloch, Modest Altschuler, Ernest T. Carter, Mr. and Mrs. F. C. Coppicus, Mrs. William Cowen, Mrs. Didur, Mrs. Julian Edwards, Richard Epstein, Miss Eiman, Mr. and Mrs. S. Eisman, Adelaide Beckman, Dr. and Mrs. Percy Friedenberg, Mr. and Mrs. Louis W. Fehr, Mr. and Mrs. Victor Fletcher, Mr. and Mrs. Mark Fonaroff, Sam Franko, Fay Foster, Daniel Frohman, Miss Frohman, Anna Fitzg, Dr. and Mrs. Percy Goetichius, Mr. and Mrs. Leopold Godowsky, Max Gagna, Misses Godowsky, Mr. and Mrs. Charles Guggenheimer, Mrs. Randolph Guggenheimer, Mr. and Mrs. Yeatman Griffith, Rubin Goldstein, Mr. and Mrs. R. Heifetz, Jascha Heifetz, Mrs. H. H. Hendricks, Mr. and Mrs. Sigmund Herzog, Mr. and Mrs. George Hellman, Mrs. C. R. Hammerslough, Mr. and Mrs. Henry Holden Huss, Julius Hopp, Richard Hageman, Sue Harvard, Edwin Hughes, Mr. and Mrs. Charles Isaacson, Mrs. J. Harrison-Irvine, Alberto Jonas, R. E. Johnston, Hugo Kortchak and members of the Berkshire Quartet, Mr. and Mrs. von Kaltenborn, Annie Klein, Alexander Lambert, Mr. and Mrs. Louis Koennenich, Mischa Levitzki, Adolph Lewinsohn, Max Lieblich, Mr. and Mrs. Franz Kneisel, Mr. and Mrs. Joseph Lilienthal, Mr. and Mrs. A. W. Lilienthal, Mr. and Mrs. Henry Liebman, Walter Kramer, Mrs. John Moody, Mr. and Mrs. Gardner Lamson, M. H. Hanson, Daniel Mayer, Mrs. David Ives Mackie, Florence Macbeth, Mr. and Mrs. Heinrich Meyn, Tanaki Miura, Mr. and Mrs. Berthold Neuer, John Palmer, Mr. and Mrs. R. Sapio, Rice, Prof. Cornelius Rybner, Miss Rybner, Max Rosen, Beryl Rubinstein, Dr. and Mrs. A. N. Strouse, Mr. and Mrs. Frank Sprague, Mr. and Mrs. Herman Sandby, Mme. Nielsen-Stone, Mr. and Mrs. Vernon Stiles, Mr. and Mrs. Oscar Spirescu, Mr. and Mrs. J. W. Spalding, Mr. and Mrs. L. Svenenaki, Mr. and Mrs. Gustav Saenger, Oscar Saenger, Mr. and Mrs. Kurt Schindler, Mr. and Mrs. L. Spiering, Dr. Sigmund Spaeth, Mr. and Mrs. R. Sapio, Giulio Setti, William Tuthill, Mr. and Mrs. Ernest Urcha, Margaret Volavy, Mr. and Mrs. A. Wolf, Mana Zucca, and many others.

## Sundelius to Sing "Aida"

Following closely her recent successes as Amy in "Shanewis," the role Marie Sundelius created in the new Cadman opera, the young artist appeared with equally emphatic success as Micaela in Brooklyn and Philadelphia, and now arrangements have just been concluded by Gertrude F. Cowen whereby Mme. Sundelius is to sing Aida at the Springfield, Mass., Festival on May 3, other members of the cast being Louise Homer, as Amneris, and Marion Green, as Amonasro; the Metropolitan Orchestra and Richard Hageman, conductor, aided by the splendid chorus under the direction of John J. Bishop, making the rest of this noteworthy ensemble.

## Helen Morris' Recital

On Wednesday evening, March 20, Helen Morris gave a very interesting recital at the home of Mrs. Julius Heilmann, 315 West 105th street, New York. Miss Morris' program consisted of the Schumann piano sonata in G minor, which was interpreted with rare charm, and a group of shorter pieces, including works by MacDowell, Liszt and Stojowski. Miss Morris is a pupil of Leopold Godowsky. Throughout her recital she showed the results of her excellent training under that master. Her auditors applauded Miss Morris' performance with unusual warmth.

## ROSA RAISA

The World's Greatest Dramatic Soprano  
(CHICAGO OPERA ASSOCIATION)

What the Chicago Critics Have Said

About Rosa Raisa as a Concert Artist



© Miskin, N. Y.

"Miss. Raisa's first concert appearance was in the nature of a sensation. If this young Russian is a great opera singer, she is an equally great concert singer."

"Besides, she astounded her already infatuated public with a coloratura worthy the most routinized coloratura soprano, all of her florid scales, trills, executed with absolutely rock-firm assurance and accuracy of intonation."—Chicago American, December 17, 1917.

"Rosa Raisa presented as her first selection a bolero from Verdi's opera, 'I Vespri Siciliani,' which exhibited her range, her power and the rich quality of her voice."—Chicago Daily News, December 17, 1917.

"Raisa's extraordinary range of good, solid, even tone was disclosed in her bill for this recital as in no opera or combination of operas in which she has so far been heard in Chicago. Her low tones are as rich, full, true, and as well-controlled as her high ones. You missed something in not hearing her find a rhythm in the bolero from Verdi's 'Sicilian Vespers,' which doubtless nobody but Verdi ever knew was in it. She made the baroque Spanish

of Emily Frances Bauer's familiar 'My Love Is a Muleteer' sound like the real thing—not because she sang it in Spanish, but because she belived it while she was at it."—Chicago Tribune, December 17, 1917.

"Miss Raisa divided her share of the program into two-thirds arias and one-third songs, though the number of encores demanded made the proportion somewhat more even. Her song group was an international affair, touching Italy, Russia, Spain and America. Miss Raisa has the gift of a beautiful sustained simplicity. Everyone knew from her operatic performances that she had power and brilliancy far beyond any of the dramatic sopranos of the present day."—Chicago Journal, December 17, 1917.

"Miss Raisa is but little known here as an interpreter of songs, but there was no doubt about the enthusiasm she evoked with them at this performance."—Chicago Herald, December 17, 1917.

"Rosa Raisa's first concert appearance was in the nature of a sensation."—Chicago American.

## Eastern Cities Confirm Chicago's Judgment

"Rosa Raisa brushed aside last night all Aidas who have appeared in New York within the span of almost twenty years."—New York American.

"Rosa Raisa gave a remarkable exhibition of her voice of great range, richness and power."—New York Times.  
"Rosa Raisa is one of the real stars of the operatic world."—New York Herald.

"Rosa Raisa's voice is capable of marvelous colorings and is as beautiful in light pianissimo work as in dramatic singing."—New York Herald.

"It is a voice of intensely dramatic music, strong, pure and resonant. The range is a generous one."—Boston Transcript.

"It would be difficult to say whether Miss Raisa excelled as a singer or as actress."—Philip Hale, Boston Herald.

"Rosa Raisa, a dramatic soprano of irresistible emotional force."—Lawrence Gilman, North American Review.

"Miss Raisa employed her glorious voice, her intelligence and skill in the effort to make Isabeau a believable character."—Boston Globe.

"In natural quality of voice, in her art of dramatic singing, and her skill as an actress, she is one of the finest dramatic sopranos who has sung in this city in a long time."—Boston Evening Record.

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## CONCERTS IN GREATER NEW YORK

TUESDAY, MARCH 26

### Tollefsen Trio

Mme. Schnabel-Tollefsen, pianist; Carl H. Tollefsen, violinist, and Michel Penha, cellist, constituting the Tollefsen Trio, gave an evening of modern chamber music at Aeolian Hall, New York, March 26. They began with Georg Schumann's trio in F, op. 25, a work of fluent themes and original in melodic and rhythmic features. The syncopated dissonances of the first movement, the "song without words" of the slow movement, beautiful in its entirety, and the brilliant solo parts given the three instruments in turn, all conducted to make it highly enjoyable. The composer was a Reinecke and Jadassohn pupil in the Leipzig Conservatory in the early '80s, and now is conductor of the Berlin Singakademie. A sonata for cello and piano, by Jean Huré, was performed by Mme. Tollefsen and Mr. Penha, the single movement constituting the work showing many interesting moments. Rubin Goldmark's quartet, in which Samuel Lifschey (viola) assisted, has been heard before. It and the Goldmark trio for piano, violin and cello approach the high water mark among works by composers living in America. The Tollefsens played it with entire unity and artistic effect.

### David Hochstein and Florence Nelson

On Tuesday evening, March 26, David Hochstein, violinist, and Florence Nelson, lyric soprano, gave a recital at the Waldorf-Astoria assembly rooms, New York City, for the benefit of the Sun Tobacco Fund. Both artists were given a rousing welcome, and encores by both were necessary.

WEDNESDAY, MARCH 27

### A Brobdingnagian Concert

All too rare are those occasions when the Philadelphia Orchestra and its famous and brilliant leader, Leopold Stokowski, are heard in New York, and therefore it is no wonder that Carnegie Hall was packed almost to suffocation on Wednesday evening, March 27, when the visiting orchestra and conductor gave a concert under the auspices of the Society of Friends of Music.

Aside from the fact that a hearing of the splendid orchestra was in prospect, there was also the added attraction of a most unusual and distinctive program which differed essentially from the list of works usually heard on an orchestral occasion. The concert opened with Bach's suite No. 2 in B minor for string orchestra, with flute obligato played by Daniel Maquarre. Mozart's E flat concerto for two pianos, played by Ossip Gabrilowitsch and Harold Bauer, was another rare tidbit. Lully's suite of morceaux from half forgotten and neglected ballets and operas formed the second part of the purely orchestral contributions of the afternoon. The climax was achieved with Bach's C major concerto for three pianos, played by Olga Samaroff, Harold Bauer, Ossip Gabrilowitsch, accompanied by orchestra and led by Leopold Stokowski.

This program was given some months ago in Philadelphia, and on that occasion the *MUSICAL COURIER* reviewed the compositions at length, and also published a photograph showing the appearance of the stage with its large quota of musicians and the three concert grand pianos, the whole forming a musical background of imposing dimensions and sonority. The Carnegie Hall concert of last week duplicated all the artistic features of the Philadelphia event, but one might say that there was an added element of perfection over the previous working together of the soloists and the conductor, and the renewed performance of the orchestral numbers was conducive to final and almost rarefied ensemble and a certain confidence and elan which were not so noticeable on the occasion when this program was given for the first time.

Leopold Stokowski has an exquisite sense of proportion and musical appropriateness, and his masterly color application is second to that of no other conductor. These qualities made the reading of Bach's suite an unalloyed delight to discriminative listeners. Suavity, persuasiveness, and yet convincing musical authority were in evidence throughout the rendering. His string orchestra has been perfected by Stokowski to such an extent that at times it sounded more like an augmented quartet. The flute obligato was done by Mr. Maquarre with fine effect.

The Lully suite consisted of a series of very appealing little pieces, orchestrated with delicate finish and subtle appreciation of coloring. Stokowski tempered his orchestra to the exigencies of the occasion, and no more fine and filigree instrumental ensemble has been heard here than he gave us in the Lully score.

The Mozart concerto in E flat afforded those sterling musicians and piano virtuosos, Gabrilowitsch and Bauer, another chance for an exposition of their very remarkable ensemble art. They are in unison in their musical ideas and ideals, and as both these players possess an unusually sympathetic tone and a discreet and dignified attitude toward pianistic art, the effect can well be imagined. It was playing beautifully adjusted to the Mozart spirit and proportion, and projected with every nuance and all the musical experience of trained public performers of the first rank. They were at one with Conductor Stokowski, and the two pianos and orchestra complemented one another in unsurpassable fashion.

What has just been said of the work for two pianos can be repeated with equal truth, with perhaps even a shade of

emphasis, in the case of the three-piano composition, in which Olga Samaroff joined Gabrilowitsch and Bauer. She is an artist of parts, as the American public well knows, and her uncommon intelligence, marked accuracy of technic and intensive and sure musicianship combined to make her part of the presentation a notable feature. She, also, is heard in New York much too infrequently, and after the renewed taste which was given last week's audience of this gifted lady's pianism, it will be surprising if pressure is not brought to bear upon her for an early resumption of her former brilliant career as a public recitalist and unusually effective player with orchestra.

Mr. Stokowski's command over his large forces in the Bach concerto was notable as well as absolute, and he revealed the big lines of the work and also its wealth of detail in contrapuntal and musical workmanship.

The audience represented all that is best in the musical and artistic circles of New York, and, almost needless to say, the applause was of that nature which is the very highest tribute to the work of real artists.

### Bach's "St. John Passion"

On Wednesday evening, March 27, Bach's St. John's Passion was presented at St. Bartholomew's Church, New York, by the choir of that church, Seth Bingham, organist and choirmaster, assisted by the choir of the Cathedral of St. John the Divine, Dr. Miles Farrow, organist and choirmaster, and by five prominent soloists—Grace Kerns, soprano; Mrs. Benedict Jones, alto; William Wheeler, tenor; Edgar Schofield and Wilfred Glenn, bass.

An audience that occupied every seat of the church and a good part of the standing space, gathered to listen to this work of Bach, a work heard much less often than the "St. Matthew Passion." The two choirs were stationed one in the chancel and one in the organ loft at the other end of the church, and the frequent antiphonal singing was most effective. The names of the soloists, each one a tried and true oratorio artist, are a sufficient indication of the high quality of the solo singing. From the vocal standpoint, little more could have been desired, and each individual gave proof of his or her musicianship in the ease with which each of the difficult solos were handled. Robert Toedt, violin, and Paul Suerth, harpist, assisted.

THURSDAY, MARCH 28

### Ysaye and Boshko

Thursday evening, March 28, marked the local reappearance of Eugen Ysaye at Aeolian Hall, and his art was displayed on that occasion to its usual high advantage. The master did sonatas (for violin and piano) by Lazzari and Beethoven (the "Kreutzer"), and gave infinite pleasure with his beautiful tone, his facile technic and his fine taste and sterling musicianship. He remains one of the towering figures in violinistic art. The Lazzari sonata is a colorful, well conceived and cleverly knit work.

Victoria Boshko played the piano part of the sonatas and supplemented the great violinist with delicately adjusted keyboard tone, discreet musical sympathy and splendid technical equipment. She also played Schumann's symphonic etudes and some Chopin numbers, and revealed anew her very fine and finished pianism. She not only excels in the musical, tonal and mechanical phases of her performances, but also lends them an air of poetry and of temperamental participation. Her lovely personal appearance and her charming bearing and demeanor are added attractions that help to conquer her auditors the moment she steps on the stage. She was applauded rapturously for her successful readings.

### Beryl Rubinstein, Pianist

Beryl Rubinstein appeared in recital at Aeolian Hall, New York, Thursday afternoon, March 28, in a program containing numbers by Bach, Brahms, Liapounoff, Debussy, Ravel and Liszt. Mr. Rubinstein again demonstrated that he is a young artist who will go far in his chosen profession. His playing was admired by a large and fashionable audience.

SATURDAY, MARCH 30

### American Friends of Musicians in France

Under the auspices of the American Friends of Musicians in France, a program, remarkably rich in special treats, was presented on Saturday afternoon, March 30, at Aeolian Hall. The Flonzaley Quartet, the Trio de Lutece, Helen Stanley, Jacques Thibaud and Maurice Dumesnil, any one of whom would have drawn a large and distinguished audience, were all to be heard for the price of one admission—and that admission devoted to such a splendid cause. Of special interest was a suite of themes, "Abergavenny, of Bourgauf-Ducoudray, in which the Flonzaley Quartet had the assistance of George Barrere, flute. These themes, seven in all, seemed to please the audience greatly and the artists were recalled repeatedly. The quartet was also heard to advantage in two movements from the Ravel

quartet in F major, which was given with all the wondrous beauty of tone and perfection of ensemble for which these players are famous.

Helen Stanley's beautiful voice was heard to advantage in a group of French songs, which included "Clair de Lune," Joseph Szulc; "La Pavane," Bruneau, which she sang by special request; "Le Jardin des Bambous," Pierre Alin; "Les Abeilles," Felix Fourdrain: Hers is an art of exquisite perfection, and it is no wonder her audience insisted upon hearing more. Elmer Zoller played her accompaniments in a sympathetic and musicianly manner. Jacques Thibaud and Maurice Dumesnil played the César Franck sonata for violin and piano, played it with a breadth and virility which were as delightful as they were refreshing, and in every way worthy the splendid art of these French artists. The Trio de Lutece was heard in numbers by Rameau and Ravel-Casella.

### Lillian Rosenthal, Pianist

Lillian Rosenthal, a young pianist, made her New York debut in recital on Saturday evening, March 30, at Aeolian Hall, before a fair sized and friendly audience. The young lady possesses talent. She was heard in an interesting program.

SUNDAY, MARCH 31

### John McCormack, Tenor

Notwithstanding the beautiful weather on Easter Sunday afternoon, the magic name of McCormack drew a capacity audience to Carnegie Hall. The famous tenor was in fine fettle. He opened his program with a group of old Italian songs by Martini, Loth and Giordino, which he sang with exquisite taste and great expression. His second group consisted of Rubinstein's "The Dew Is Sparkling" and songs by Sjogren and Moussorgsky. The audience was not thoroughly roused, however, until he appeared for the third time, singing four Irish folksongs, "Thou the Last Glimpse of Erin," "The Soliloquy," "The Enchanted Valley" and "The Minstrel Boy." In the rendition of these McCormack displayed in a high degree all those qualities of voice interpretation that have made him the idol of the American public. The recalls after this group did not subside until he had responded with four encores. His closing numbers were "In Flanders Fields," an effective new song by Frank E. Tours, which McCormack sang for the first time; Coleridge-Taylor's "She Rested by the Broken Brook;" "What Does the Little Birdie Say?" by Cecil Burleigh, and Tules Grainer's "Hosanna," which was placed on the program by request. The encores of the afternoon, which were many, included several of the public favorites, as "I Hear You Calling Me," "Mother Machree" and "Little Mother o' Mine."

Andre Polah played the first movement of the Mozart "Druejer" violin concerto and "Sindelle Viunk," by Gluck, and smaller numbers by Tartini and Vieuxtemps, receiving a generous share of the afternoon's applause. The accompaniments were admirably played by Edwin Shneider.

### Gluck and Zimbalist

Alma Gluck, soprano, and Efreim Zimbalist, violinist, were heard in joint recital Sunday evening, March 31, at the Hippodrome. The vast seating capacity of the big building was insufficient to accommodate the crowd assembled and again the stage was requisitioned to supply chairs for the overflow audience.

Mme. Gluck, from her first number, Haydn's "With Verdure Clad," and throughout well chosen selections, delighted her auditors and she graciously added numerous encores, so insistent was the applause.

Mr. Zimbalist, in fine form, commanded the intent interest of the vast assemblage, beginning with his dignified reading of the opening program number, the Spohr concerto in D. An attractive list of smaller pieces aroused the audience to enthusiastic demonstrations of pleasure later on the program. In fact so hearty was the reception of this artist couple that the program was practically doubled. Eleanor Scheib and Samuel Chotzinoff were the very efficient accompanists.

### Paulist Choristers

The Paulist Choristers of Chicago, consisting of one hundred men and boys, Father William J. Finn, conductor, gave a concert for the benefit of the French War Relief at the Century Theatre on Sunday evening, March 31. A very large and fashionable audience attended.

The program contained many interesting numbers of Latin church music, some of the Russian school, and several of a more popular order. The singing was of an unusually high order throughout the performance.

### Raisa, Rimini and Franko

Those justly popular artists, Rosa Raisa and Giacomo Rimini, who made such a stir a few weeks ago in this city on the occasion of the Chicago Opera visit, gave a concert of their own at the New York Hippodrome, Sunday afternoon, March 31, for the benefit of the Naturalization Aid League.

What with the attraction exercised by the singers and the presence also of Naham Franko and his orchestra, an enormous audience was on hand and packed the huge edifice from the proverbial pit to the traditional dome. The afternoon was one of unbridled enthusiasm, and no

**MARTIN**  
AMERICAN PIANIST  
H. Mgt. Julian Pollak, 47 W. 42d St., New York City

Mr. Josef Martin, Pianist, charms his audience. He has unusual technic, variety of tonal color, much native feeling. He should make his mark.—*Kriebel, New York Tribune.*

He is an interesting Pianist.—*Times, London, England.*

CLAUDIA

SOPRANO

**MUZIO**

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doubt was left in the minds of the singers and the conductor of their popularity with the huge assemblage.

The concert proper opened with Rossini's "William Tell" overture, conducted by Franko with spirit and musical discrimination, and played by his men with unusual brilliancy. Then followed Rimini in the prologue from "Pagliacci," which he sang with full toned utterance and irresistible temperamental drive. He was applauded to the echo. Mme. Raisa then delivered an aria from "Ernani," and, as usual, the exceptional volume of her voice, her artistic employment of it, and her deep feeling, were the sources of intense enjoyment to the audience. The hearers rewarded the singer with veritable hurricanes of applause. Grieg's "Peer Gynt" suite, played picturesquely by the orchestra, was another fine musical moment of the afternoon.

The second half of the program began with the "Casta Diva" aria from "Norma," sung by Mme. Raisa. This is one of the outstandingly difficult numbers of the soprano repertoire, and long has been a test of a singer's superior art. The young vocalist performed all the technical difficulties of the aria with consummate ease, and in addition put into her voice a wealth of emotionalism and tonal appeal. To say that the house rose to her is no exaggeration. She was overwhelmed with demonstrations of favor.

The Rimsky-Korsakoff "Tableau Musicale," played for the first time in concert in America, was a piquant piece of music, and Nahan Franko read it with the full resources of his baton, both as to nuance and execution.

Rimini did the big tarentella from "Masaniello," and this brought about another wave of wild enthusiasm. Liszt's second rhapsody, delivered with infectious spirit and fine tone coloring, preceded the final number, the big duo from "Trovatore," sung by Raisa and Rimini with great power and effect. Mme. Raisa also performed a group of Russian songs, an old Hebrew melody, "Eili, Eili," and one of the Santuzza arias from "Cavalleria Rusticana." Frank L. Waller, assistant conductor of the Chicago Opera, presided at the piano, and rendered able accompaniments to the songs.

#### MONDAY, APRIL 1

##### Sascha Jacobsen, Violinist

Sascha Jacobsen played a number of violin works of various schools at his recital in Aeolian Hall, New York, on Monday evening, April 1, and again proved what every one is willing to concede, namely, that he is an extremely capable artist whose playing gives delight to his hearers. Technically he is very well equipped and he is musical to his finger tips. His emotion never runs away with his judgment to make him force the tone of his instrument, and never for a moment does his performance degenerate into mere academic precision. The future certainly ought to have great triumphs in store for this young artist.

His program on Monday evening began with a concerto by Vivaldi, an old Italian to whom the youthful J. S. Bach was much indebted in years gone by, but whose message to the present generation is about as entertaining as Machiavelli on "The Art of War." Sascha Jacobsen put as much modern feeling in the old work as it would stand, but of course could not make it as attractive as the Bruch concerto in G minor which he played splendidly. The remainder of the program consisted of Scott's "Tallahassee" suite, a romance by Rachmaninoff, a serenade by D'Ambrosio, a canzonetta by Willeke, and a breezy little piece with plenty of air, called "Zephyr," by Hubay. Perhaps the negro characteristics of Scott's "Tallahassee" suite won the most applause, but every item was well received. Samuel Chotzinoff presided at the piano to the great satisfaction of his hearers.

##### Adele Braden, Soprano

Adele Braden, soprano, gave a song recital on Monday afternoon, April 1, at Aeolian Hall, New York, before a large and critical audience. The young singer possesses a voice of much sweetness and purity, and sang her numbers with charm and intelligence. She gives every promise for a brilliant future. She rendered a very interesting program, which included numbers by Jean Jacques, Rousseau, French, Reichardt, Carey, Wolf, Bruneau, Chabrier, Widor, Fourdrain, Georges, Schlieder, Rachmaninoff, Leoni and Homer. John Cushing gave valuable support as accompanist.

##### Mabel Beddoe Sings at Sing Sing

A most interesting concert was given on Tuesday, March 19, at Sing Sing Prison by Willard Osborne, violinist; Caryl Bensel, soprano; Mabel Beddoe, contralto, and Mary Morley, pianist. The audience was very appreciative, each of the artists being accorded hearty praise. Miss Beddoe closed the program with "Highlanders Fix Bayonets" and "Over There," in both of which her audience joined with a will.



#### THAT TITANIC TRIO!

Samaroff, Bauer and Gabrilowitsch playing the Bach C major concerto for three pianos, with the Philadelphia Orchestra, at Carnegie Hall, New York, on Wednesday afternoon, March 27.

#### GABRILOWITSCH AGAIN LEADS BRILLIANTLY IN CINCINNATI

Audiences Give Popular Guest Conductor Renewed Ovation—Varese's Directing Disappoints

Cincinnati, Ohio, March 25, 1918.

The Cincinnati Symphony Orchestra gave its twelfth concert of the present season in Emery Auditorium on the afternoon of Friday, March 22, under the direction of Ossip Gabrilowitsch, guest conductor, with Efreim Zimbalist as soloist. This was the second program presented by the Cincinnati Orchestra under the direction of Gabrilowitsch, and it confirmed the impressions left by the conductor on the occasion of the first concert he conducted here two weeks ago. There is dignity in his art, and the fineness of his musicianship and excellent command he exercises over the orchestra, as well as himself, were again realized and afforded its just due, and the sonorities of the orchestral choirs are allowed to present themselves in beauty of tone as well as the necessary gradations of volume.

There is a certain elemental distinction in the performances, under the sure baton of Gabrilowitsch, which makes them unique. The details of the work in hand are carefully sought out and given full consideration, the value of each phrase, each embellishment, each nuance, is thoroughly realized and afforded its just due, and the sonorities of the orchestral choirs are allowed to present themselves in beauty of tone as well as the necessary gradations of volume.

On these lines the Brahms second symphony was beautifully given. The orchestra was in its best form, and rendered a lucid and understandable performance of the symphony. The most impressive novelty of the afternoon, however, was the descriptive tone poem, "The Sirens," of Gliere, heard here earlier in the season at a concert of the Chicago Orchestra. It is a work of impressiveness, accomplished in a manner of great power and graphic effectiveness. In this performance Gabrilowitsch adjusted his amount of tonal force to the size of Emery Auditorium, and the virtuosity of the orchestra came into full play. A beautiful and delicate performance of the "Dance of the Sylphs" and a stirring presentation of the "Rakoczy" march from Berlioz's "Damnation of Faust," concluded the orchestral portion of the concert. Gabrilowitsch, by the sincerity of his demeanor as well as the fine display of a ripened and sensitive musicianship, had left a deep impression on musical Cincinnati, to which his last week audiences gave enthusiastic expression.

The soloist, Efreim Zimbalist, violin virtuoso, was handicapped in his choice of the Glazounow concerto which he played here some six years ago. The work has not improved since then, but Zimbalist played it with dignity and repose, and did what he could with it, bringing to its performance a beauty of tone and a surety of technical efficiency which did noble service in the cause of an ungrateful work. As an encore he played in beautiful style the "Romanze" in G of Beethoven. The program was repeated on Saturday evening.

#### Varese's Conducting Disappoints

The series of guest conductors appearing with the Cincinnati Symphony Orchestra this season is giving local music lovers the opportunity of becoming acquainted with leaders of various styles and qualifications. At the popular concert given in Music Hall on the afternoon of Sunday, March 17, a young French conductor, Edgar Varese, made his local debut in a modern program which seemed to be beyond the capacity of the ambitious young conductor. It appears that he has not reached that stage where he is able to grasp the possibilities of an orchestra or the compositions he elected to present. Debussy's "L'Après midi d'un Faun," Dukas' scherzo, "L'Apprenti Sorcier," two dances by a composer unknown in this section, Eric Satie, Borodin's "In the Steppes of Middle Asia," and the "Lohengrin" prelude made up the orchestral list.

The soloist, Blanche de Costa, a young singer gifted with a voice of loveliness and musical quality, selected the "Ah, Fors Lui" aria and the "Louise" aria, displaying a pleasing

variety of color and loveliness of tone in her voice. She achieved applause as enthusiastic as it was spontaneous. R. F. S.

#### METROPOLITAN REPERTOIRE

##### Verdi's "Requiem" to Be Repeated

Monday evening, "Madame Sans-Gêne," Farrar, Martinelli, Amato, Althouse, de Seguro, Papi; Wednesday, "Shanewis," Braslau, Sundelius, Howard, Althouse, Chalmers; and "Pagliacci," Muzio, Martinelli, Scotti, Moranzoni; Thursday afternoon special matinee, "Madama Butterfly," Farrar, Fornia, Althouse, Chalmers, Papi; Thursday evening, "Marta," Barrientos, Perini, Caruso, Didur, Malatesta, Bodanzky; Friday evening, "Marouf," Alda, de Luca, Rothier, de Seguro, Chalmers, Montoux; Saturday afternoon, "Cavalleria Rusticana," Easton, Lazaro, Chalmers, Moranzoni; and "Le Coq d'Or," Garrison, Sundelius, Robeson, Diaz, Didur, Ruysdael, Galli, Smith, Bolm, Bartik, Montoux; Saturday evening, "Thais," Farrar, Diaz, Amato, Rothier, Montoux.

Verdi's "Requiem" will be repeated on Saturday night, April 7. The soloists will be Marie Rappold, Sophie Braslau, Morgan Kingston and Jose Mardones. The entire chorus and chorus school will take part. Giulio Setti will conduct.

##### The Novaes Season's Farewell

Guiomar Novaes will give her farewell recital of the season in Aeolian Hall, New York, Saturday afternoon, April 27.

Feb. 7-1918.

DEAR MR. ANDERSON:

MISS GRETCHEN MORRIS, who appeared as soloist under my direction last evening, was very satisfactory and her excellent voice, appearance and musicianship amply justified your recommendation.

ARTHUR D. WOODRUFF,

Dir. Orange Mus. Art Soc., Englewood Mus. Art. Soc., etc.

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### Raoul Vidas, French Violinist

This seems to be a season of violinists, and on more than one occasion an arriving steamer has brought a newcomer to our shores. As usual, the war is the instrumental factor of giving us the privilege of hearing these artists on our own concert stages, and especially is this true of young Raoul Vidas, the French violinist, who has just arrived in America and who will make his debut early next season.

Raoul Vidas is seventeen years old and with a record of successes abroad which do him the highest credit. Born in Rumania, where his first public appearance was made at the age of five, his parents shortly afterward removed to Paris. The greatest violin teacher that France has ever known was the late Professor Berthelmer, and through great good fortune Vidas became his pupil. His playing soon won recognition from the French public, and the war interrupted a career that was already well launched, for he



Photo by Mishkin.

RAOUL VIDAS,  
French violinist.

had been heard in concert and recital all over France, where his success was sensational.

In those early days of the war, when all sorts of means were adopted to alleviate the widespread suffering, young Vidas appeared at innumerable benefits and charities. Then, during one of the Zeppelin raids, bombs fell upon his home, practically destroying it. The shock completely unnerved his mother, as she had seen two people killed under her very windows when the bombs fell.

The family then decided to go to England. Vidas appeared with the great symphony orchestras, and with those of Godefroy and Barth and Beecham. For a year and a half he gave a total of one hundred and fifteen concerts. Strangely enough, the experience of being bombarded was again his. While giving a concert at Woolwich, the Zeppelins started bombarding the arsenal, only a short distance away from the concert hall. Vidas, however, showed his presence of mind by continuing his program, thereby averting a panic among his audience, which was composed chiefly of women.

The society of Les Amis de la Musique de la France recalled him for a series of concerts which was given throughout France under the auspices of the Ministre des Beaux Arts. To this society belongs that famous Stradivarius known as the "Sarasate," which is valued at 100,000 francs. Sarasate, at his death, willed the violin to the society. In view of Vidas' extraordinary art, the society had accorded him the honor and rare privilege of the use of this valuable violin, and this was the instrument he played at all his concerts. When the plans for the journey to America were being made, Vidas was much disconcerted to find that owing to the war conditions no insurance company would undertake to insure the violin for the trip across the ocean, and that he would have to come without it. The violin, however, is waiting his return, or should he remain in this country after hostilities have ceased, he will then be able to have it brought over to him.

His appearances in America will be under the management of the Music League of America. His debut will be with the Chicago Symphony Orchestra on November 1 and 2, and shortly after he will be heard with the New York Philharmonic and Symphony orchestras in New York City.

### Mabel Garrison "Should Be Encouraged"

Mabel Garrison and Reinald Werrenrath recently gave a joint recital in Alliance, Ohio, where the local manager had scoured the country for almost every picture of the singers he could find. Among other photographs of the famous soprano on exhibition, there was one taken in the Gretel costume (from the children's opera "Hänsel and Gretel"). It showed Miss Garrison in short skirts with her hair down her back. A particularly infantile expression was on her face, as if she enjoyed swinging her legs over the high wall she was balanced on. The shortness of her skirt displayed a large hole in her stocking, which she had purposely neglected to mend.

Several people were looking at the picture, including the soprano's husband, who was standing in the lobby. An elderly man entered and looked around questioningly, as if he wasn't quite positive where he had landed. He scanned the various announcements and photographs and finally, attracted by Miss Garrison's picture, stood looking

at it for several minutes. Then, shaking his head and muttering to himself, "Well, well, well," he made his way slowly to the box office, and pointing his finger to the picture, he inquired of the treasurer, "Is she going to sing here today?"

"Yes, sir, it's a joint recital," answered the box office man.

"Well, you know," continued the elderly gentleman, softly, "I don't usually go to things of this sort, but when a little girl can get up and give a concert with a great big man like that, I think she ought to be encouraged. Better give me a seventy-five cent seat."

### Mme. Barrientos Gives a Reception

When the season at the Metropolitan Opera House enters upon its last weeks the artists begin to relax and social affairs are given more attention than in midseason. Tuesday afternoon, March 26, Maria Barrientos, the charming Spanish soprano, and one of the most popular singers in the Gatti-Casazza roster of stars, gave a reception at her New York home. Among the guests were Mrs. Ogden Golet, Mr. and Mrs. Henry T. Finck, Mrs. Le Roy Edgar, Mrs. William Guard, Mrs. Antonia Sawyer, Alexander Lambert, Alfred Seligsberg, Baron and Baroness Lopez and Norman Whitehouse.

After singing in Boston during the Metropolitan's season there, Mme. Barrientos will fill several concert engagements before going to Spain to rest in her home at Barcelona. Later she will appear in opera in Madrid before going to Paris. She has been re-engaged for the Metropolitan for the season of 1918-19 and will be heard in several novelties as well as in her standard repertoire. Next season will make her fourth with the Metropolitan Opera Company, and each season finds her list of admirers growing.

### C. C. Washburn Enlists

Charles C. Washburn, late dean of voice at Ward-Belmont College, Nashville, Tenn., and one of the best known musicians in the South, gave up his musical work recently and accepted the position of musical and social

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director of the Medical Officers' Training Camp at Camp Bedford Forrest, Fort Oglethorpe, Ga. The Nashville Tennessean says of Mr. Washburn:

The departure of Mr. Washburn from Nashville will be a distinct loss to the musical life of the city, but he is to be congratulated on his decision to so patriotically lend his talents to the social development of America's fighting men.

Mr. Washburn's fame as a vocalist is not confined to Tennessee or the South, as he has for years been in great demand on the concert stage, giving recitals yearly in all parts of the country. He has a baritone voice of beautiful quality and has been especially successful in his interpretation of folk and children's songs.

### Martha Atwood Baker Locates in New York

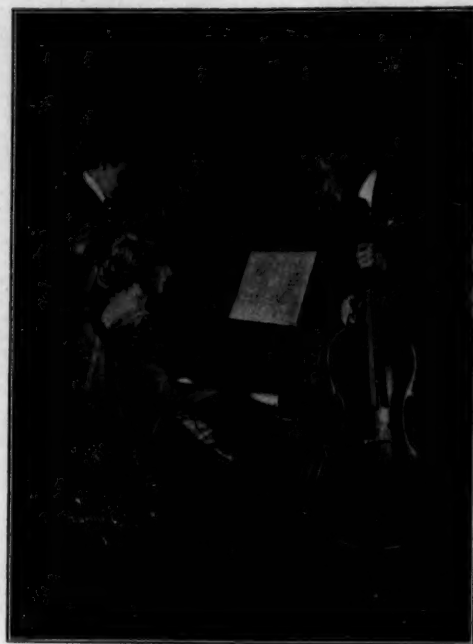
After her first New York recital, Martha Atwood Baker, the well known Boston soprano, was engaged to appear with the Banks Glee Club as soloist at the Hotel Plaza. So many engagements have followed the successful debut of this charming singer that she has decided to make New York her permanent home. Hearing this, the members of the Brookline Parish Unitarian Church, where Mrs. Baker has sung for some time, wired her expressing a desire that she would return especially to sing the Easter services there.

### Another Giorni Recital

On Sunday afternoon, April 14, Aurelio Giorni, the pianist, will give his second and final New York concert of the season at Aeolian Hall. Mr. Giorni has prepared an interesting program which will consist of works by Schubert and Chopin. Those who have heard this gifted artist in recital will welcome another opportunity to listen to his excellent work.

### Musician Rude to His Wife

Louis S. Stillman, who is said to be a composer and teacher of music, is alleged by his wife, Regina Stillman, assistant principal of a New York public school, to have been very rude to her. In fact, she complains that her husband tried to choke her, and brought a suit for separation from him before Justice Weeks in the Supreme Court.



THE TOLLEFSEN TRIO.

(Augusta S. Tollefsen, piano; Carl H. Tollefsen, violin; Michel Penha, cello) whose recital of modern chamber music, Aeolian Hall, New York, March 26, was a signal success.

### Linnie Love and Lorna Lea Engagements

Linnie Love, soprano, and Lorna Lea, contralto and pianist, appeared recently in the following professional engagements: March 14, Hotel Newton, with the Sanzigs; March 15, "League for the Larger Life," in songs by Winifred Sackville Stoner; March 17, morning, Unity Society; March 17, evening, Church of the Good Shepherd, Manhattan; March 19, with Winifred S. Stoner, Elizabeth, N. J.; March 20, Red Triangle Orchestra, Brooklyn; March 23, annual concert, French branch of the Y. M. C. A., Manhattan; March 24, Civic Forum, Brooklyn. On March 31 they appeared at the League for the Larger Life, Manhattan. Miss Love, who has a large class of vocal pupils, has originated a very practical "Pupil's Card," so arranged that every lesson is to be punched, marked "not good after" such a date, expiration of lesson period, etc. It protects both teacher and pupil, and seems entirely practicable.

### May Peterson in the West and Elsewhere

A prophet is generally without honor in his own country, but rules are usually proved by exceptions, as May Peterson can tell. The reception and acclaim accorded



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MAY PETERSON,  
Soprano of the Metropolitan Opera Company.

her recently when on a tour which took her into her own western country was most gratifying. The reports of her appearance in Milwaukee told of Miss Peterson being forced to respond to more encores than any singer since John McCormack, and the evening resolved itself into an ovation for her. Des Moines found her recital a notable one from every viewpoint, and Cincinnati compared her style to the perfection and delicate application of that found in miniature painting. St. Louis, too, joins in paying her tribute for her singing in the "Golden Legend" of Sir Arthur Sullivan. Not only did the quality and beauty of her voice call forth praise, but the expressive interpretation she gave to the character of Elsa, a soprano part to which falls many of the most beautiful solos of the oratorio, came in for particular comment.



**Marcia van Dresser's New York Recital**

Marcia van Dresser, who achieved marked success as a member of the Chicago Opera Association during the seasons of 1915-16 and 1916-17, will give her annual New York recital at Aeolian Hall, on Tuesday afternoon, April 16. Her program, made up of numbers in Italian, French and English, will be as follows: "Gia la Notte" (arranged by Pauline Viardot), Haydn; "Fingo per mio diletto" (arranged by Pauline Viardot), old Italian; "Bethlehem Shepherd's Cradle Song" (sung in English), old German; "Nature's Adoration" (sung in English), Bach; "Clair de Lune," Green; "Automne," "Mandoline," "Toujours," Faure; "L'Ombre des Arbres," "C'est l'extase," "Le Faune," "Mandoline," "De Fleurs," Debussy; "Longing" (first time—written for Miss van Dresser), Gustave Ferrari; "The Bird," Dwight Fiske; "Do Not Go, My Love" and "May Night," Richard Hageman; "The Home Road" (first time), words and music by John Alden Carpenter.

**Lydia Locke Sings to 5,000 in Buffalo**

Last month Lydia Locke appeared as soloist at the great Masonic Patriotic Festival at the Buffalo Broadway Auditorium. John Lund conducted the great orchestra, which had the assistance of the Toronto Male Chorus Club, which came over, 200 strong, from the Canadian side to attend this concert.

The fine chorus and orchestra which John Lund has created in such short time had helped to enthuse the audience, and expectations ran high when the new prima donna was about to enter. The brilliancy of Lydia Locke's appearance, her wonderful personality, stage manner, and probably also her superb gown and the wealth of jewels



LYDIA LOCKE,  
Soprano.

which bedecked her, caused the audience to burst forth in spontaneous applause.

The young American sang "Caro Nome" ("Rigoletto") and "Charmant Oiseau" ("Perle du Brazil") magnificently, accompanied by John Lund and his orchestra. At the close of each aria she was rewarded by a wonderful demonstration from the 5,000 people in the audience, and before being finally permitted to retire, she had to give an Irish folksong and "Comin' Thro' the Rye," which latter song she sang facing the Toronto Chorus, among which were many Scotchmen.

The impression which Miss Locke made at this her first Buffalo appearance will not easily be forgotten. The flowers presented to her, which included some extraordinary roses, had been brought over from Toronto by some of her Canadian admirers, and were particularly admired by many who afterward visited the artist's room.

**Rudolph Ganz at Camp Crane**

Rudolph Ganz gave a piano recital at Camp Crane, Allentown, Pa., on Tuesday evening, March 26, before an audience of over two thousand, when he played the following interesting program: "The Star Spangled Banner"; polonaise in A major, nocturne in F sharp, waltz in A flat, Chopin; "The Spinner," Raff; scherzo in E, Mendelssohn; "Shepherd's Hey," Grainger; etude-caprice, capriccio (for the right hand alone), Ganz; "Country Dance," McFadyen; romance in D flat, Sibelius; "La Chasse," "La Campanella," Paganini-Liszt.

Mr. Ganz scored one of the biggest successes of his career. Every number was enthusiastically applauded, and many encores were demanded. Those who attended pronounced this the most enjoyable concert ever given at the camp.

Following the concert Mr. Ganz was prevailed upon to play for several of the officers.

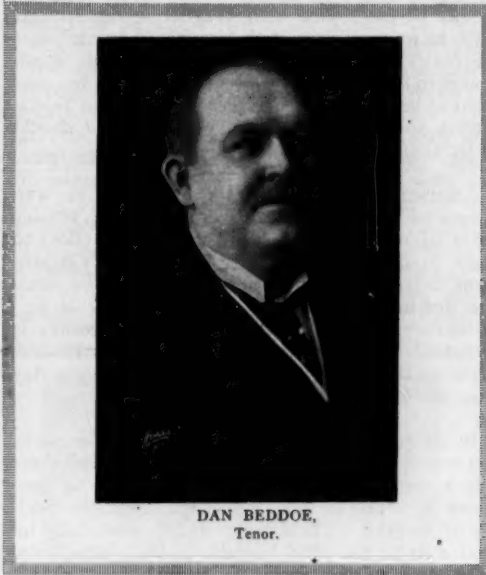
**Emilie Jehlé for Concert**

Emilie Jehlé, of San Francisco, who has just closed a very successful season as prima donna with a musical comedy company, will soon leave New York on an extensive concert tour through the West under the management of A. L. Robertson. Her last appearance in San

Francisco was in concert at the Scottish Rite Auditorium in 1912. Since then Mme. Jehlé has toured Australia, India, and sang in opera in Milan, Italy.

**Dan Beddoe, Teacher by Precept and Example**

A pedagogue who counts among his pupils a number of prominent musicians is Dan Beddoe, tenor, whose exhaustive studies with masters of tone production and interpretation, aided by his long and varied experience before the public as an oratorio, concert and



DAN BEDDOE,  
Tenor.

church singer of the very first rank, fit him especially for this work. Not only is he particularly qualified to give the essential training, from the rudiments to the finishing touches for practical work, but his advice and influence are invaluable to any one contemplating serious study in the art of singing. According to his own statements, Mr. Beddoe adheres to no formula, but endeavors by correlation of cause and effect to bring forth the full beauty, power and individuality of each voice, and by cultivating control of correct breathing, right resonance, coupled with freedom of enunciation, to give his pupils a technic capable of expressing a deep natural and touching emotionalism so lacking in much of the present day singing. Mr. Beddoe's own tones and art are the best

possible proof of the efficacy of his work. Many appearances before the public are excellent testimony of his widespread popularity, and one has only to hear him once to understand that it is his altogether finished art and genial personality which has given him this high rank.

**Armenian R. F. Red Cross Concert**

A concert under the auspices of the Armenian R. F. Red Cross Society, for the benefit of Armenian orphans, was given on Sunday afternoon, March 31 at Aeolian Hall, New York, before a small but enthusiastic audience. The program was largely made up of Armenian melodies. The participants were Mme. M. Chambellan, mezzo-soprano; R. Hagopian, soprano; Miss A. Costikyan, piano; Rose Zulalian, soprano, and H. Gudenian, violin.

Mr. Gudenian played a group of four violin solos: "Misère," Dubois; "Cradle Song" and "Alagiaz" (two Armenian melodies), Gudenian, and "Lepo-Lele," H. Brockway. All of these greatly pleased. Rose Zulalian made a strong appeal with her vocal numbers. She has a powerful soprano voice of excellent quality. Miss Costikyan rendered two piano solos, Beethoven's "Moonlight" sonata and "La Campanella," by "Paganini-Liszt." Miss Hagopian sang "The Star Spangled Banner," several Armenian songs and an aria from "Tosca." Mme. Chambellan was heard in arias from "Faust," "Samson et Delila" and "Werther," as well as "The Endless Day," by Herbert Johnson. Chah-Mouradian, tenor, sang Armenian songs and an aria from "Tosca."

**Levitvski New York Recital**

Mischa Levitvski, who has gained many admirers since he came to America, gives his final piano recital of the season at Aeolian Hall, New York, on Saturday evening, April 6. He will play the following program: "At Even," "Exaltation," sonata, G minor, op. 22, Schumann; fantasia, F minor, op. 49; ballade; nocturne, F minor; waltz, A flat major, op. 64, No. 3; scherzo, C sharp minor; three etudes; nocturne, F sharp; waltz, A flat major, op. 34, No. 1, Chopin.

**Laparra's Song Cycle Première**

Wednesday afternoon, April 24, has been selected as the date for the première of Raoul Laparra's song cycle, "A Musical Journey Through Spain," which will be sung by Helen Stanley, with the composer at the piano. Other features of the program will be Mr. Laparra's rendition of piano selections from his "Scenes Iberiennes" and "Spanish Rhythms."

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# STRACCIARI

## IN BOSTON

**What Some of the Critics Said:**

Indeed such a Mimi (Mme. Melba) yesterday fitly companioned on that score the excellent Marcello of Mr. Stracciari, richer in quality of flowing and well ordered song than there had been reason to expect from his Rigoletto, warm with homely, pungent, well imagined characterization, elastic to the other singing players and the action of the opera, of sentiment, humor, individuality—in fine a Marcello to praise and to remember.—*Boston Evening Transcript*, February 28, 1918.

Mr. Stracciari gave a most sympathetic Marcello. He sang admirably, as an artist, not merely as an Italian baritone. He colored bits of the text which others have ridden over, playing the scenes of pathos with the tenderness of a fine nature, and those of humor with point and spontaneity without coarseness. In all, a brilliant impersonation and within the frame of a lovable, generous character.—*Boston Globe*, February 28, 1918.

Stracciari appeared with the Metropolitan Opera Company when a young man a good many years ago. He has since won great fame in Italy and South America. His voice is a very smooth baritone of great sweetness, richness and elegance. It is not an enormous organ, and he does not bellow or splutter as so many baritones feel compelled to do in order to make Rigoletto dramatic. Not only does he sing the music of the role with good taste and beautiful tone, but he is as intelligent, as powerful and as dramatic a Rigoletto as has been seen since the days of Victor Maurel.—*Boston American*, February 23, 1918.

Mr. Stracciari was a notable accomplishment. He sang in Boston ten seasons ago with the Metropolitan Opera Company. The voice was then a good one, but not completely developed. Yesterday Mr. Stracciari showed himself to be not only an accomplished singer, but a convincing interpreter of an extremely dramatic role. His "Vendetta" duet with Mme. Galli-Curci had to be repeated, after the curtains had been drawn together on the scene. The applause could not be denied, and the concluding passage had to be repeated.—*Boston Post*, February 23, 1918.

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
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All daily papers, no matter how large, are local papers. The MUSICAL COURIER is a national paper.

Music, artistically considered, is about four hundred years old. That is exactly the way some of the most modern kind sounds.

Violinists who use transcriptions at their concerts and do not program the names of the transcribers with that of the original composers of the adapted works, are inartistic, ungenerous, and not quite honest with themselves or their audiences.

It is generally accepted as a fact that the Chicago Opera has bought, or is to buy, the Lexington Theatre from the Metropolitan Life Insurance Company, which recently acquired the property at a foreclosure auction sale. Should the Chicago organization not make the purchase, the reason will be simply a difference of opinion as to its financial value.

Eugen Ysaye will be the guest conductor for the final pair of Cincinnati Orchestra concerts, to take place in that city April 5-6. The program is to include Weber's "Freischütz" overture, Franck's D minor symphony, Svendsen's legend, "Zorahayda," and Saint-Saëns' "Jeunesse d'Hercule." On April 1, Ysaye started his rehearsal work with the Cincinnati May Festival forces. As is already known, he will conduct that event, May 7-11.

The episode of Dr. Muck's arrest and internment is discussed on the first page of the current MUSICAL COURIER, and the facts in the case are stated in detail. There is nothing to add in the way of comment. The United States Government does not arrest persons without cause, and its course never is dictated either by passion or prejudice. The evidence against Dr. Muck has not been made public, and therefore the question of his innocence or culpability cannot be discussed. It is to be regretted that the Boston Symphony Orchestra will lose the services of a conductor as capable and discriminative as its recent leader. The latest advices from Boston are to the effect that Dr. Muck either is, or soon will be, on his way to Fort Oglethorpe,

Ga., where Dr. Ernst Kunwald, former conductor of the Cincinnati Orchestra, also is interned for the period of the war.

Sir Frederic Cowen, the well known English composer and conductor, not long ago celebrated his sixty-sixth birthday. He is hale and hearty, and lives in London, where his musical activity continues, despite the war.

"Let us have done with Wagner in our concert halls, as we have done with him in our opera," says the New York Tribune; but the arguments it advances in support of its well meant plea are too personal to be convincing. If Wagner is not to be discarded on political or military grounds he should be let alone.

America has completed its first year in war. American musicians have contributed a notable share of patriotic work, with yet greater effort to come in the proud duty of helping the Government, defending the land, and upholding those ideals and institutions which constitute the basis of real democracy, of true Americanism. This country is proud of its musicians, those serving in France, those waiting to go there, and those who must stay here but are doing their big bit nevertheless.

In an editorial paragraph which the MUSICAL COURIER published in its issue of March 28 there was a mention of a number of operas to be produced next fall in this city by the American Society of Singers. The list was not by any means intended to be complete, but among the operas listed in our article, there should have been included that fine work of Dr. Anselm Goetzl which was performed with success abroad under the title of "Die Zierpuppen" (based on Molière's "Les Précieuses").

Prospects which threatened very recently of trouble between the theatrical musicians of New York and the managers happily have been removed by the decision of the musicians, who, after considering the question at their annual meeting, have decided not to press their salary demands upon the managers of dramatic and musical productions. In the case of burlesque, vaudeville, and picture houses, however, the new scale has been definitely adopted by the musicians. This new scale calls for weekly increases of \$2 to \$3 per man.

Dean John J. Landsbury, of the musical department of the University of Oregon, announces that he has organized an extension faculty, resident in Portland, comprising nine of the leading musicians of the Northwest, who will assist the school in its work of establishing a standard for music in the state. "The work done under the newly appointed faculty in Portland," said Dr. Landsbury, "will count for regular university credit. Every effort will be made to assist the music teachers of the State in every possible way. This is but the first step toward the creation of a reasonable standard of work throughout the State."

The Arts Club of Washington, though less than two years old, is in flourishing condition and has just arranged to purchase its present house on I Street, a famous old-fashioned structure, once the British embassy. The object of the club is to make Washington the leading art center of the country. It will have a gallery where American artists can exhibit their paintings. Henry K. Bush-Brown, the sculptor, is president of the club, and among the members known to MUSICAL COURIER readers, are Charles T. Tittmann, the bass, a member of the board of governors, and Felix Garziglia, pianist, who is on the music committee.

An event of wide artistic magnitude will be the first of Ossip Gabrilowitsch's three orchestral concerts in Carnegie Hall to be given Thursday evening, April 18, the other dates being April 25 and May 2. At this concert, as at each of the others, Gabrilowitsch will appear in the dual capacity of conductor and soloist. The program will include the Beethoven first symphony, the Beethoven, "Coriolanus," and the Beethoven seventh symphony, while the piano concerto which Mr. Gabrilowitsch will play will be Mozart's in D minor. Last spring Gabrilowitsch first demonstrated his baton powers conclusively to American audiences and since then he has scored striking successes as a guest conductor in Detroit and Cincinnati. His artistic career has been one of consistent, lofty purpose and high achievement and now that he

appears to be devoting himself more and more to conductorship, that most delicate and difficult of all the forms of musical performance, he is certain to do remarkable things for himself and for the orchestra that may succeed in weaning him from his pianistic activities, and securing him as a permanent leader. It is no secret that Detroit is endeavoring to raise a very large guarantee fund with which to tempt Gabrilowitsch by insuring him an orchestra that shall rank in size and playing material with the other first class symphonic bodies of this land.

Lucky Pacific Coast! It is going to have a Godowsky masterschool all summer. By arrangement with Manager Behymer, the distinguished pianist will spend five weeks in Los Angeles and the same number in San Francisco, giving his invaluable aid and advice to a number of advanced pupils, though—contrary to the impression given by the first announcements—he has no intention of locating there permanently. There will be more about Godowsky and his plans in next week's MUSICAL COURIER.

Edward Johnson, the tenor, formerly well known in the concert and oratorio field here, who has achieved most unusual success in the best opera houses of Italy and South America during the last five years under his stage name of Edoardo di Giovanni, will return to America next season under the management of Charles L. Wagner. Besides work in the concert field, it is very likely that di Giovanni will sing at the Metropolitan Opera for at least part of the season. America is really coming into her own musically at last. It looks as if the Metropolitan roster for next year would show three American tenors for first roles—Althouse, Charles Hackett and di Giovanni (Edward Johnson)—against three Italians, Caruso, Martinelli and Crimi.

The fact that, technically speaking, Frederick Stock, conductor of the Chicago Orchestra, is not an American citizen, because of a mechanical slip in completing the course necessary after the taking out of his first papers many years ago (a slip that compelled Mr. Stock to begin the process all over again only to have it interrupted by the outbreak of war) this fact has been known for some time to newspapers in Chicago and New York, but all the real and reputable journalists agreed not to print anything about it, as no public good could be served thereby and as they had every possible proof through his artistic and personal actions and utterance before and after the declaration of war that Frederick Stock is thoroughly, sincerely, passionately American in his aspirations, ambitions, and national spirit. The publication of Mr. Stock's technical non-Americanism at this time is a cheap, tactless, and vulgar piece of journalism on a par with the character of those who perpetrated it.

Musical militarism has broken out also in Chicago, and it appears from all the circumstances in the case that the indignation of the local music lovers is justified. It seems that Bruch's cantata, "The Cross of Fire," sung in German by the Chicago Singverein, a German choral organization, aroused all the feeling. Conductor Boeppeler was tactless and ill advised when he undertook to give a public performance of a large work in the German language at the present time. The prevailing sentiment is against such hearings, and the best way to serve the patriotic cause of our country is not to have them.

While "L'Amore dei tre Re" was not a great success as revived recently by the Metropolitan, the efforts of Claudia Muzio (who sings Fiora) have been instrumental in improving the performance wonderfully with her force and fire, a fact very properly recognized and insisted upon in last Sunday's American, which says that she sang last Saturday "with such concentrated fervor, with such impassioned vehemence, with such poignancy and pathos, that she made the second act a profoundly stirring experience for the listener." Mme. Muzio created Fiora for the La Scala local première at Milan and studied her role under the personal supervision of the composer and the librettist. She emphasizes the true Italian intensity and passion of Fiora and does not make of her a pale and pallid figure, buffeted unresistingly by fate, like Melisande. Such an impersonation, no doubt, is mystic and gently appealing, but it is not the creation intended by Benelli and Montemezzi. Mme. Muzio's Fiora is traditional, correct, and irresistibly effective. It shows this young singer to be a dramatic artist of astounding resources in vocalism, dramatics, and imaginativeness.



## NEW YORK'S ORCHESTRAL RECORD

Statisticians of musical events have figured out that the New York Philharmonic gave eighty-six concerts this season, fifty of which were in New York. The organization played for the soldier boys at Camp Upton and Camp Dix, and various tours were undertaken during the winter. The Philharmonic gave a prominent place on its programs to compositions by Americans. Henry Hadley's fourth symphony and Kelley's "New England" symphony had their first New York hearing at the Philharmonic concerts. Other American works heard were by MacDowell, Chadwick, Gilbert, Whithorne, Zucca, Laucella and Chiafarelli. Among foreign composers, old and new, some of whose works were also performed for the first time here, were Bloch, Debussy, Delius, d'Indy, Dubois, Elgar, Sibelius, Chopin, Pergolesi, and Grétry. Of seventy composers represented in the eighty-six programs, twenty-one were of Teutonic origin; seventeen French, eleven American, nine Russian, six Italian, four English and one each Scandinavian and Swiss. Assisting the orchestra on various occasions were eleven pianists, nine violinists, three cellists, one harpist, nineteen vocalists, and five choral organizations.

The Symphony Society of New York gave forty-seven concerts in New York and Brooklyn, and undertook four tours which included several concerts each in about twenty large cities. The orchestra also played for the Army at Camp Meade, Md., and Camp Upton, and is to appear April 7 at Camp Dix, Wrightstown, N. J.

Six works by American composers were brought out for the first time by the Symphony Society of New York, and they included Hill's "Stevensoniana," Boyle's "Symphonic Fantasie," Sowerby's "Comes Autumn Time," Parker's song, "The Red Cross Spirit Speaks," and Walter Damrosch's special scores for the Greek plays "Electra" and "Medea." More than fifty different composers were represented on forty-two programs in New York. These, listed in the order of the frequency with which their works were played, include Wagner, Beethoven, Mozart, Brahms, Tchaikowsky, Elgar, Damrosch, Bach, Chopin, Charpentier, and then Bellini, Berlioz, Bruch, Delibes, Franck, Gluck, Goldmark, Handel, Haydn, Hubay, Raff, Rimsky-Korsakoff, Rubinstein, Saint-Saëns, Schubert, Schumann, Strauss, Volkmann, Weber and Widor.

Among the "moderns" were Ernest Bloch, G. F. Boyle, Walter Damrosch, Debussy, Dubois, Sidney Homer, Kalinnikow, Victor Kolar, Lekeu, Mackenzie H. Parker, Sowerby, E. B. Hill and Rabaud. The novelties of the season, either revivals or "first times," were Mozart's symphony in D, "Symphonie Française," by Dubois; Raff's "In the Forest" symphony, Kalinnikow's symphony No. 2, Introduction to Cantata No. 29, "We Thank Thee, God," by Bach; Elgar's setting of the Belgian patriotic poem "Carillon," by Cammaerts; Hubay's concerto for violin and orchestra, played by Zimbalist; and the six aforementioned American works.

The list of soloists who played with the Symphony Society included ten pianists, three violinists, six vocalists, one flutist, one clarinetist, Roshanara, the dancer, and Frances Starr, the actress.

## BACH, LENT AND ORATORIO

Bach's "Passion According to St. Matthew" was given by the New York Oratorio Society on Thursday evening, March 28, in Carnegie Hall, which was specially darkened for the occasion, presumably to add the appropriate gloom for the Lenten season. As a matter of fact, however, the "curses not loud, but deep," of those who strained their eyes in hopeless attempts to follow the book of words and decipher the program more than offset the sanctifying effect of the "dim religious light." The singers looked like featureless black shadows silhouetted against the white chorus. It is to be hoped that this half imitation of Bayreuth will be abandoned. In Wagner's Theatre the singers are visible and the conductor's distracting wand is hidden. On Thursday evening the waving stick was prominent and the singers were veiled in a murky pall. And now the worst is said, for the performance was excellent. No music needs an infusion of spirit and rhythm more than these glorified recitatives which make up the passion oratorios of Bach—works which are of the highest art in that the music fits the words, but which are of little melodic interest in themselves. The only tune in the work is by Hassler. It was well sung as a choral in various harmonic guises by the carefully drilled chorus.

The most trying parts of the whole work were

the recitatives for the tenor. Lambert Murphy was admirably chosen for the thankless task of announcing that certain characters were about to say something, for he has the art of perfect diction raised to its highest power. Not a syllable was lost in anything he had to say, notwithstanding Bach's soaring, leaping, and suddenly dropping phrases of tunelike recitatives. His vocal tones were as smooth and silvery as if he was singing a Schubert lyric. The rich and mellow voice of Reinald Werrenrath was never better suited to a character in a sacred drama than he was to the music allotted to Jesus in this oratorio. Dignity, elevation of style and perfect singing made Reinald Werrenrath's interpretation memorable. Grace Longley Weider's bright soprano voice made clear the intricate passages Bach has so learnedly surrounded with instrumental counter passages. It is no small vocal feat merely to keep in the melodic path with so many crowding companions darting in and out of the orchestral web of harmonies. Merle Alcock's warm and emotional voice of the true alto hue completed the vocal quartet, which was much better balanced and individually more satisfactory than oratorio quartets often are. Charles Tittman's



Photo by Clarence Lucas.

MONUMENT TO BACH AT EISENACH, HIS BIRTHPLACE.

From a pen sketch by Sidney L. Smith.

powerful bass voice of good quality was heard to advantage in the part of Judas and several recitatives. No one could have made Judas more acceptable vocally. Charles Tittmann, of course, was not responsible for the moral obliquity of the said Judas. He had the heavy task of suggesting the villain and yet remain a vocal artist. He did it.

The children's choir of St. Michael's Church sang very well, and the New York Symphony Orchestra had no difficulties to cope with in Bach's antiquated score.

W. A. Parson played the harpsichord accompaniment on a modern piano, to the great gain of the music, and Frank L. Sealy presided at the organ. Walter Damrosch conducted.

## APPLAUD THE FIRST NUMBER

Frank Patterson, Pacific Coast representative of the MUSICAL COURIER, reports that in the course of a casual chat with Olga Steeb recently, she made some pertinent remarks on the subject of applause. "I shall take the liberty of repeating them to readers of the MUSICAL COURIER," writes Mr. Patterson, "for though speaking from the standpoint of the audience, Miss Steeb's opinions take on greater significance because, as a pianist of the first rank, she has a thorough acquaintance with applause."

Miss Steeb said: "When I go to a concert I applaud the first number just as hard as I possibly can, whether I like it or not." In response to my surprise she explained that it helped the performer to warm up and made it far easier for him to give of his best. "It is impossible not to retreat into one's

shell a bit if the audience is cold and unresponsive. So it is to the audience's best interests to give the performer's first number a warm reception."

Miss Steeb's remarks may well make us ponder.

The performer—artist or amateur—appears on the stage after having spent hours, days, weeks, months, years in preparing his program; in building his art up generally, in perfecting those numbers in particular.

Though the performer may give a program without nervousness, its performance is bound to be accompanied by a high state of nervous tension. This is inevitable. It should be so, but—whether that state becomes exhilaration and results in emotional expansion and a spontaneous outpouring of music; or, whether it becomes constraint, and ends in congealed emotion and a cold performance, rests largely with the audience, and its willingness to send encouraging applause across the footlights. If the listeners would but realize that the success of a concert does not lie entirely with the performer, and would do their share by meeting him half way, there would be better concerts and a keener appreciation of music.

## STRANSKY ANSWERS DETRACTORS

An open letter is received by the MUSICAL COURIER from Josef Stransky, conductor of the New York Philharmonic Society, which reads as follows:

*The Editor, Musical Courier:*

In this morning's New York Tribune a letter appeared which a Mr. Fletcher had sent to a member of the Philharmonic board with the intention of ousting me from my present position as conductor of the Philharmonic Orchestra, on the grounds that I am pro-German. While I readily admit that during the first part of the war my sympathies were with the German people, I was not in favor of the policies of the German Government. Since America's entrance into the war I decided to take a definite stand with my adopted country, and the following lines will prove, I think, that I have full heartedly taken that step.

First—As a natural expression of my feeling, I opened the Philharmonic season with the playing of "The Star Spangled Banner" without suggestion or instruction from any side, and I have conducted it ever since wherever the Philharmonic Orchestra has appeared.

Second—I come from Bohemia, of Czech-Slav parents, and it is a known fact that in this present world struggle Bohemia is fighting for her independence and that she favors the Allies.

Third—My sympathies ever since I came to this country have been outspoken for America. In fact, I have renounced my native country and taken out my American papers with the intention of becoming American and staying in America.

Fourth—Mr. Fletcher refers to the fact that at a Philharmonic concert Lady Speyer was in my box. Why doesn't he also refer to the fact that Mrs. Jay took luncheon at my home a short time ago, or that the Scottish officer, Seumas, chief of Clan Shearghuis of Strachur, frequently appeared in my box? I have never spoken to Lady Speyer about politics. Like every one else, I read in the papers that Sir and Lady Speyer were in favor at the British court and that they were asked by King George to retain their title.

Fifth—The late Hugo Reisinger was a personal friend of mine long before I came to America, and I naturally retained my friendship for his family, no member of which has ever appeared to me in any other light than as a good American.

Sixth—It is quite true that I knew Count Bernstorff, but I met him only at the time when he was still persona grata at the White House and when any number of Americans were meeting him.

Seventh—At the beginning of the past season, I donated my services to a Red Cross concert in Brooklyn, and also for the sufferers in Halifax.

Eighth—I was the first one to suggest that the orchestra should visit camps and I conducted two orchestral concerts which were given by the Philharmonic Society at Camp Dix and Camp Upton, where I dined with the officers.

Ninth—I have given contributions to several American war charities.

I am a contributing member of the American Red Cross. I have lately sent a contribution to the Junior American Guard.

I am a member of the Society for the Support of Needy Musicians in France, and following a speech which I made before the Philharmonic Orchestra, every member of the orchestra joined that organization to support our fellow musicians in France.

Tenth—It was my suggestion before the Philharmonic board that caused the elimination of compositions of living German composers from Philharmonic programs for the duration of the war.

I think this statement suffices to show that Mr. Fletcher's accusations are only personal and given with the idea of making room for a successor, whom, as his letter shows, he has already taken the trouble to elect.

Very truly yours,

Carnegie Hall, April 2, 1918.

JOSEF STRANSKY.

Mr. Fletcher and Mrs. Jay were the leaders on the recent local attacks here upon Dr. Muck of the Boston Symphony Orchestra.



# VARIATIONS

By the Editor-in-Chief

Oh, Oh, Oh!

We are pained to read some remarks by Michael Williams, author of "The Book of the High Romance," in which that experienced reporter, city editor and general utility man on many dailies all over our journal-besprinkled land tells inner facts about the relations between newspapers and Truth.

The remarks to which we refer were not, however, in Mr. Williams' book. He gave them as supplementary information when he was asked whether he believes, with Abraham Cahan, that "the real literature of this country is being written in the newspapers." Mr. Williams says that our newspapers do not reflect life. He explains:

How can they? Murder, divorce, elections, theft, war—they're part of life, sure enough. But how much of it? And how can you make a true portrait of life if you paint in only the scars, the malformations? To give the sensational tragedies of life their just proportions in the picture of the whole, all the rest of it has to come in, too—the quiet, unpicturesque sacrifices, the imperceptible welding of human elements into bigger humanity, the constructive passions that go on all the time, unnoticed by the newspapers. Oh, they get occasional mention, of course. But only when the peaks of them show up above the clouds. It takes a mighty performance of good to "land in the papers," as you know. Yet any porch-climber, if he is desperate enough in his stealing, can "make" the front page. A noodle of a girl with a pretty face, if only two men shoot at each other for her or she shoots one of them, becomes a household name, the newspapers din her name so. Whereas a visiting district nurse, who has milled her life away for the poor, is nobody in the columns of even the best-meaning sheet.

The noodle of a girl has the advantage, too, over the composer of good music. The noodle composer also puts him in the shade as "front page" material. The noodle has only to make \$50,000 or \$100,000 out of one songlet in order to possess "human interest" as a personage. The composer of a great symphony which nets its creator only \$17.50, or \$32.75, is of no interest to the editor or the average reader. He belongs in the obituary column, in the estimation of the business and advertising managers.

Mr. Williams asserts that not even when it is sensational does all the news get into the paper, and relates how his contributions used to be slashed, refurbished, or eliminated entirely, when they handled material detrimental to large advertisers or to other large interests. "Every one of our tribe," concludes Mr. Williams, "has bumped into the same situation—property interests that muzzle. That, of course, is the outstanding cause of most of the perversion that goes on in our newspapers—commercialism. It isn't truth a newspaper is concerned with first—but interests. 'Pep' sells better than quiet truth. Advertisers mustn't be offended. Patrons must be boosted. How can truth show its face under such office rules?"

All of which surprises us dreadfully, for we have been accustomed always to regard as gospel everything we read in the dailies, from the accounts of political meetings to the reports of musical events. Dear, dear, dear, is it possible? Oh, oh, oh!

## Cannon Balls and Words

We are not in the habit of paying attention to anonymous communications, but as we have received several along the same lines as the attached, we are breaking our rule and herewith both publishing and answering the spirit message:

I have been following the MUSICAL COURIER writings very closely since the war broke out, but I cannot seem to discover where it stands on the subject of enemy alien music. As you are its editor, will you tell me whether you are for or against the music of Germany and Austria? Do you think it can exert any moral or esthetic influence at this time? Do you not believe that it stirs up hatred and worse in the minds of the listeners? Americans should not be forced to listen to the music of enemy composers, even aside from the fact that the traffic in such music is "aiding and comforting the enemy." You also seem to shield certain musicians who are spies, and at any rate, you are very mild to them. Do you not agree that they should be interned?

The moral and esthetic influence of music is admitted. Music in itself never can be other than moral and esthetic. There is no such thing as "enemy" music or "enemy alien" music. When such music is accused of exerting baleful effect, the evil state of mind is engendered in the listener by what he puts mentally into the music, not what the music puts emotionally into him.

To speak of "enemy alien" music and to refuse to listen to it is equivalent to speaking of Poe's

"drunken poetry" or "drugged prose," and refusing to read it.

No one is forced to hear Wagner and no one is forced to read Poe. It should not be forgotten, however, that those who are loudest in their denunciation of Wagner are not those who know his music best, just as those who used to damn Poe's works were least familiar with them.

Nevertheless, we should not be impatient with all those Americans who cry for the complete exiling of German and Austrian music. Leaving out of the reckoning the few who are not sincere in their demand and make public propaganda solely for purposes of self advertisement, enough fine minded and genuinely stirred individuals are left who truly believe that it is injurious to the war cause of this country to perform publicly the musical compositions of our enemies, and the example of this better class finally carries along the ignorant ones glad to join in any sensation, the element that likes to be with the majority, and the indifferent section that lurches wheresoever it is pushed or pulled.

War brings strange human passions to the front and moves different individuals differently.

It is only in the shouldering of arms, learning the military manual, buying Liberty Bonds, and dying for our land if need be, that we all are almost alike. As individuals each of us retains his separate mental attitude to those things in life which are not related to militarism.

Personally, we have not found it possible to expunge from our heart a great love for much of the music of Bach, Beethoven, Wagner, and all the other classical Teutons, a love, let us say, as great as for much of the music of Franck, Debussy, Tchaikowsky, Rimsky-Korsakoff, Verdi, Grieg, Chopin, Liszt, and others of diverse nationalities.

The one thing we do not understand is, why Americans should wish to ban Wagner, Brahms, and Beethoven, while our allies, the British and French, do not bar those composers. Ethically and materially the relations of those countries to the Central Powers are no different from those of the United States to the enemy countries in question. In fact, by virtue of conditions as they have existed since 1914, the British and French should be infinitely more violent than ourselves toward Central Power music. The reverse is the case, one may truthfully assert.

Rudolph Ganz claims that a work like the "Meistersinger" prelude breathes forth all the defiance, pomp, assertiveness, arrogance of modern Germany. That is relatively true. Before the war, however, critics found in the same orchestral piece the breathing forth of all the pride, power, poetry, intellect, magnificence, and romanticism of medieval Germany. Is not war a fantastic influence, my masters?

Let us remove all the German music from all our programs, if that is deemed a good and practical war measure. But let us stop abusing the music itself and its composers, especially those who are dead. We cannot win the war that way and merely waste energy in misdirected and stupid fury.

As for detected spies, musical and otherwise, we believe, with the full force of our conviction, that they should be hung or shot according to the regular military procedure which governs such cases.

## Pre-jazz

Archeologist Clarence Lucas has excavated the following ancient but extremely timely information:

"Jazzers who innocently think that their jazzing is something new will do well to look on this picture by Hogarth representing a gang of butchers serenading their victims in the true jazz style. With cleavers, saws, long knives and bones, the brawny butchers of suburban London used to make night hideous and day oppressive to newly couples and local celebrities. Their im-

pulse was not in the least artistic. Their butcher souls were not fired with a noble enthusiasm for music. They worked for money only, and like the British tanks in a recent battle, they 'did their damndest' to be offensive so that the recipients of the undesired honor would pay them liberally to depart in peace.

"There was rivalry between the different butcher bands. Some of them played recognizable tunes on bones of different length and pitch after the manner of Swiss handbell ringers. They were unmitigated nuisances, nevertheless, and the strong arm of the law abolished butcher serenades a hundred years ago. They were the jazzers of the day, however, and jazzites the world over should pay their respects to the pioneers of jazz who flourished in a pre-jazz age of ignorance before the true and super-jazz had come into its own."

## Something About Debussy

While the appellation "father of the modern French music" is not quite an appropriate term for the late Claude Debussy—for Franck gave the Gallic composers their refinement and delicacy and the Russian school suggested the defection from the conventional scale and the wider utilization of the pentatonic—nevertheless he played the most important part in the contemporary music of his country. He it was who first started to develop the newer harmonic and color ideas in all the forms of composition and to give them definite purpose and form. He created a recognizable system and gave variety as well as orderliness to a kind of material which previous to his pioneer work had been used for desultory decorative purposes and not as the accepted foundation for a completely individual and separate vocabulary and idiom of musical composition.

There was more than the "whole tone scale" that gave point and originality to the creations of Debussy. The chances are that he would have evolved a distinctive style even had he remained within the conventional tonal boundaries, for he possessed a rare sense of form, imaginativeness, poetical instinct, daring. Also he was subtle, sensuous, suggestive. His music had in it something of the mystery, the elusiveness of the Orient. It was not typically French music in style or content, even though many French composers adopted its outward characteristics as their manner of expression.

Those Debussy works which achieved popularity became the vogue not simply because of their external novelty, but because of their intrinsic musical worth. First of all, he was a genius in the selection of his thematic subject matter, his texts, his titles. Then he knew how to start his musical story, how to develop it, and how to tell it without overelaboration or circumlocution. A great art, this composer's ability to stop a composition at the precise point where it is finished. Chopin had the art; so had Grieg, Schumann, and a few others. Brahms and Schubert, among the classicists, had not. Debussy has been reproached sometimes because most of his works are short. That shows the lack of perspective in his critics, and his own sense of fitness and proportion. In his single compositions he never allowed their limitations of style to strike the hearer because of too great length and too much musical description. Who, for instance, does not recognize



THE JAZZING BUTCHERS.



this charm of brevity in such an exquisitely appealing and marvelously effective score as "L'Après-Midi d'un Faune"? If it were even a trifle longer it would lose its power of stimulating the fancy and sustaining the enchanted atmosphere. The same unerring judgment in these matters made Debussy follow the Maeterlinck scheme in "Pelleas and Melisande" and break up that opera into a number of little scenes rather than to attempt extended acts.

Debussy widened piano technic and the scope of piano color and piano pedaling. He gave the harp some new aspects as an orchestral adjunct. His use of woodwind instruments was supernally clever. As a tonal painter of the mysteries of nature he had no superior. Many of his songs are masterpieces to be ranked by the side of the great German vocal classics. The string quartet is a gem. He was a lover of beauty for beauty's sake. Music never appealed to him in its possibilities as masses of mighty sound. He preferred its persuasive, gentle accents. His ecstasies and melancholies often were spiritual even when he contemplated mundane matters.

Most convincing of all the proofs of Debussy's superior merit—he was attacked and abused by the critics until his work was accepted by the public.

Debussy will remain one of the inexplicable poetical offshoots of a period reeking with commercialized art and sophisticated, material musical outlook and feeling.

### Variationettes

It was the late Debussy who is reported to have said that "restaurant music had its origin in London when the metropolis became a German city," and that "it was invented to drown the noise made by the sons of the Fatherland in consuming their soup."

Why so much pother about the deficit of the Chicago Opera? Was anything else expected? Extended grand opera engagements never pay when they are based on the "star" system; and without the "star" system they do not pay either except when the admission price is \$2 and when the company charging the \$2 is the San Carlo under the management of Fortune Gallo and Charles R. Baker.

It is a fine proof of Britain's steadfast spirit and solid courage to glance through the Monthly Musical Record (London) for March, 1918. We have not seen a better ordered, better written, and more interesting monthly musical paper for many a moon.

Just as we prestissimo to press we receive the gladsome musical sporting note that Serenata won the seventh race at Hot Springs, Ark., March 28, at the odds of 4—1.

Writing in the Philadelphia Press about Josef Hofmann, James Huneker sighs: "I sometimes feel when listening to this great master of the keyboard, as did Louis Ehler, when he implored Karl Tausig—also a Pole, and probably the greatest of piano-forte virtuosi—to play with more emotion. Tausig, like Josef Hofmann, despised playing to the gallery. In sheer desperation the worthy critic, who was Ehler, begged: 'At least give us a historical representation of emotion!' Hofmann very often does not even condescend to the historical."

Says G. J. Jones, of the Cleveland public school music instruction staff: "The cry of the baby, analyzed, is music, not noise." He means the Jones baby, of course.

In Atlantic City last week we encountered on the menu of the Hotel Shelburne, a dish listed as "Mozart Salad." Make your own joke.

Mme. Matzenauer puts an insert picture of Frank La Forge on the same billboard poster illustration with herself—a fine tribute to his ability and to the fairness and generosity of the prima donna.

"Tune your hearts and tempers as well as your fiddles and pianos," old Franz Kullak used to say.

When some of the talk about Indian and negro music will end, some real American music may be written.

William Chase, who always knows how to mix musical criticism with interesting personal anecdote, says in the Times of the recent Metropolitan Opera joint premiere of works by Cadman and Gilbert: "The musicians heard their own music from Boxes

44 and 46, where Mr. Gilbert's mother, wife and two little daughters from Boston sat with Mr. Cadman's two aunts from Canton, Ohio, and four cousins from Pittsburgh. 'Otherwise,' as Cadman said, 'there was no claque.'"

We are afraid that war is sounding the death knell of the long haired musician. The hirsute appendages are growing shorter and shorter in the musical ranks. Look at Percy Grainger, with his golden locks reduced to a close military pompadour. John Philip Sousa went even further and shaved off altogether his internationally famous chin obligatos. Paderewski, doing Polish war work, was at latest accounts still holding on to his umbrageous aureole, much to the relief of the caricaturists. They would have to go out of business if Paderewski ever lost his mane, Roosevelt his teeth, Rockefeller his baldness, or W. Hohenzollern his mustache.

Mischa Elman's father is quoted in the New York World Magazine (March 31, 1918) as saying that "Auer never was a really great violinist or a genius as a player. He had not the flare of the great virtuoso." We always suspected that Auer had learned everything he knew from his pupils.

One glories particularly in the recent \$25,000 receipts for the Red Cross concert given in San Francisco by John McCormack, when it is remembered that his individual "drive" has contributed \$80,000 to the cause up to date. "He seems to have found a way to do effective war work," says the New York World, "without going to the trenches. John McCormack sets an inspiring example to stay at home patriots not only in his own profession but everywhere."

The present national change in time will not affect the tempi of the "Minute" waltz, or the "Dance of the Hours."

LEONARD LIEBLING.

### THAT BOY DVORSKY

At last the secret is out! Daniel Gregory Mason, editor of the program notes for the New York Symphony Society, takes the responsibility for the statement that the composer "Michel Dvorsky, born in Pau, France, in 1890, of a Polish father and a French mother, is largely self-educated. He has written piano pieces, orchestral pieces, and two concertos, of which 'Chromaticon,' described as a 'Symphonic Duologue for piano and orchestra,' is the first. He is now living at San Sebastian, a Spanish watering place."

Well—one is perfectly content to let Mr. Mason remain responsible for Pan Dvorsky's life story (or is it "Monsieur Dvorsky?"—he was "born in Pau," though of a "Polish father"). Mr. Mason must have learned the facts for his brief sketch from Josef Hofmann, for only to the pianist have the veiled secrets of this mysterious Polish-French-Spanish existence been revealed. And personally, were we anxious to get into communication with Señor Dvorsky, we would take our chances and, at the same time, effect a war time saving of three cents, by writing him under a two cent stamp, "Care of Josef Hofmann, New York," rather than spend a nickel on the chance of finding him at home in "San Sebastian, a Spanish watering place."

### A COUNTER DRIVE

The following letter speaks for itself so eloquently that no comment is necessary:

New York, April 1, 1918.

The Editor, Musical Courier:

Within the past week or two my attention has been called to the fact that through some unconfirmed source reports have been circulated to the effect that Mr. Haensel and myself were to withdraw from the active managerial business which we started as the corporation of Haensel and Jones, nearly fifteen years ago.

In this connection I wish to state in very emphatic terms that there is not the slightest truth in this rumor, which has evidently been started with a wilful intent to injure our firmly-established business, and that furthermore, we have never had such a busy and prosperous season as the one just past. Also, from present bookings the outlook for next season is equally good, if not better.

Doubtless Mr. Haensel's absence in France, where he is now serving his country as lieutenant in the Intelligence Department, has caused some of our patriotic competitors, who prefer to wage war in the musical business with the extremely brave weapon of words, to start this rumor.

In any event, we shall be very grateful for a contradiction of the report in the next issue of your valued paper.

Very sincerely yours,

W. SPENCER JONES.

### CINCINNATI MAY FESTIVAL

The programs for the Cincinnati May Festival which will be held in Music Hall, May 7 to May 11, have been completed in every detail. Eugen Ysaye, who will conduct the festival, arrived in Cincinnati last week, and started rehearsals of the chorus which has been prepared by Louis Ehrigott.

The season subscriptions now are being received and the business office has opened in the Church-Beinkamp Company, 109 West Fourth street, Cincinnati, where the official announcement book may be secured upon application. Already the indications are that the festival will be attended by very large audiences. Requests for tickets have been received from many distant parts. The dates for the auction sale of seats, which will follow the custom of many years, are April 18 and 19.

The programs in detail are as follows:

#### FIRST CONCERT.

TUESDAY EVENING, MAY 7.  
"The Star Spangled Banner"

Soloists, chorus, children's chorus, choir of boys, orchestra and organ

"The Seasons".....Haydn  
Mabel Garrison, Evan Williams, Clarence Whitehill, chorus, orchestra and organ

#### SECOND CONCERT

WEDNESDAY EVENING, MAY 8

Passion Music.....Bach

According to the Gospel of St. Matthew  
Florence Hinkle, Mme. Matzenauer, Mabel Garrison, Mrs. Merle Alcock, Evan Williams, Clarence Whitehill, Lambert Murphy, Charles Trowbridge Tittman, Reinold Werrenrath, Carl Formes.

Organist.....Adolph Stadermann  
First chorus, second chorus, first orchestra, second orchestra, choir of boys. Organ. Intermission of two hours between the first and second parts. The first part will begin at 5 o'clock and end about 6:30. The second part will begin at 8:45.

#### THIRD CONCERT

THURSDAY AFTERNOON, MAY 9

"Fidelio".....Beethoven  
Overture; and scene and air, "Thou Monstrous Fiend"

Symphony—Eroica, op. 55.....Beethoven  
Intermission

Symphonic Variations—"Istar," op. 42.....Vincent D'Indy  
Dedicated to Eugen Ysaye

"Exil"—(Poem).....Ysaye  
For string orchestra, without basses  
First performance

"The Twilight of the Gods".....Wagner  
"Siegfried Funeral March," "Brünnhilde's Immolation"  
Brünnhilde, Mme. Matzenauer

#### FOURTH CONCERT

FRIDAY EVENING, MAY 10

"The Pilgrim's Progress".....Edgar Stillman-Kelley  
A musical miracle play, composed for the Festival. Text by Mrs. Elizabeth Hodgkinson, based on John Bunyan's allegory. Dedicated to Mr. and Mrs. Charles Phelps Taft.

First performance  
Florence Hinkle, Mabel Garrison, Mrs. Merle Alcock, Reinold Werrenrath, Evan Williams, Lambert Murphy, Clarence Whitehill, Mme. Matzenauer, Carl Formes, Charles Trowbridge Tittman.

Festival Chorus  
Chorus of 700 children from the public schools, orchestra and organ  
Intermission after First Part

#### FIFTH CONCERT

SATURDAY AFTERNOON, MAY 11

Overture—"Manfred".....Schumann  
Benedictus, Mass in B minor.....Bach

Giovanni Martinelli  
Symphony, A minor (Scotch).....Mendelssohn

Intermission  
Ballet music—"Psyche".....César Franck

"Adelaide".....Beethoven  
Giovanni Martinelli

"Carillon".....Elgar-Cammaerts  
Narrator, Carlo Liten

"Marche Joyeuse".....Chabrier

#### SIXTH CONCERT

SATURDAY EVENING, MAY 11

"Stabat Mater".....Rossini  
Florence Hinkle, Mme. Matzenauer, Giovanni Martinelli, Charles Trowbridge Tittman, chorus, orchestra

Intermission  
"The New Life".....Wolf-Ferrari

A cantata on Dante's poem  
Mabel Garrison and Clarence Whitehill, choir of boys, chorus, orchestra, piano, organ

The orchestral program will present several interesting novelties. Among them is "Carillon" of Elgar, music written to the Cammaerts poem, in which the woes of Belgium on the occasion of her invasion are memorialized. The poem will be recited in French by Carlo Liten. The work was given more than 200 times in England. Another interesting novelty will be an orchestral poem by Ysaye, "Exil," which will receive its first performance on this occasion.

The Cincinnati Symphony Orchestra has been engaged as the Festival Orchestra, and Adolph H. Stadermann as organist.



## THE BYSTANDER

The Bystander's good friend, Robin H. Legge, of London, who sends as many letters to the *MUSICAL COURIER* from that city as his very much occupied time as critic for the London Daily Telegraph and war worker in various branches allows him to write, was kind enough to send me a day or two ago the advance proof of an article on his friend, the late Wassili Safonoff. Safonoff and Legge had always been great friends since the former first came to London—that was before his days with the New York Philharmonic—and as the article throws one or two side lights on the character of Safonoff which the regular biographical notices are hardly likely to touch, I am going to reprint part of it here. Safonoff's death took place at some town in the Caucasus, and there, quite out of the beaten path, he had not remained musically quiet even in these troubled times in Russia, for he had hunted out the better instrumental players about him and organized a little orchestra to play for him and for him to play with. Legge writes:

Safonoff's soul was full of bitterness at the anarchical state of affairs in Russia; but, at the same time, it was full of joy at the capacity he had discovered in a tiny little orchestra of forty which he had gathered round him, and which he had, by those subtle means of which he possessed the secret and was a perfect master, brought to a pitch of excellence in performance that delighted him. He and his son Ivan had just completed a Beethoven Festival on a smallish scale, and the old man's delight was complete. Now he is gone. May the turf rest lightly on him, for a more genial companion and friend I never had.

Above all things Safonoff was a man. He was full of ready wit with tongue and pen. A year or more ago he wrote, or rather published, an extraordinary little book on special technical effects on the pianoforte. The manuscripts were written down on the paper of the West End hotel in which he lived while in London; when he came to prepare a Russian edition (the original was in practically impeccable English, for I read his proofs for him, and found hardly a word to alter), he wrote it out on similar hotel paper in Stockholm. These manuscripts, of which Safonoff was peculiarly proud, he presented to the Museum in Moscow.

But of more interest is the story of his working out his technical exercises. During the war Safonoff must have crossed, one way or other, the North Sea some nine or ten times. The crossing had no terrors for him. But the long journey to Haparanda or to Stockholm was full of them, owing to the crowded nature of the trains. As part of his baggage Safonoff carried a dumb piano, on which he was accustomed to work at those miracles of fingering which he claimed to have invented. This instrument he placed upon his knees in the train, and, as no tone of course was produced, Safonoff came to be regarded as a dangerous lunatic, and in this manner usually obtained a compartment to himself.

I have said that he possessed a ready wit with his pen. In my possession are several drawings of lovely ladies which he made after a pattern of his own with one stroke of the pen, that is, without withdrawing his pen from the paper when once it had been set down. They are extraordinarily clever, and a marvel of execution.

Frequently I heard him tell the tale of how he came to conduct with his hands instead of with the conventional baton. On one occasion he had arrived very late at some town in which he was to conduct rehearsals and a concert. At 9 a. m. he awoke; at 9:30 he had to be some distance away, at the first rehearsal of an orchestra which knew him not. On arrival he discovered that he had forgotten his baton. It was impossible to return to the hotel for it, and no other was there ready to hand. Wherefore he begged the players at least to begin the rehearsal, which he would direct with his hands until a messenger could be found to retrieve the baton. The baton, however, failed to materialize, and at the end of the rehearsal Safonoff began to apologize. But the orchestra would have none of an apology. "You have ten batons," said they; "your fingers are more expressive than any baton. We will play thus." And play they did. Thenceforth Safonoff never used a baton to conduct. This fact, rather to his chagrin, was made a great deal of here when Safonoff first visited London. It annoyed him because he felt he was likely to be regarded as a performing monkey, or at least a humbug. As a fact he was a truly great conductor of Beethoven and of Tchaikowsky, an infinitely finer pianist than most of us in London realized, a man of immense musical knowledge, and a friend whose amiability, loquaciousness, and sincerity all will remember to the end of the chapter who enjoyed the inestimable benefit of his close personal friendship.

I have a friend who is very much of an optimist as regards music of, by and for Americans. I met him the other night at an exceedingly serious concert—one of those great works of the world which you must admire but can never love, and are obliged to sit through, badly as they bore you, as a necessary part of a complete musical education. Naturally, talk in the intermission drifted to matters of the other extreme.

"Don't tell me there's no improvement in the general musical taste of America," said he. "It isn't this audience here tonight, listening to a work which, I'll bet, bores ninety per cent. of the house even more than it does you and me—and that's saying a good deal. Oh, no, that's no evidence. Something quite different convinced me, and I'll tell you what it was—a visit to 'Oh, Boy!' Do you know what the score calls for? Just strings, woodwind, including an English horn, frequently and cleverly employed, two horns, tympani and a harp, and the scoring beautifully done. Do you remember the average comic opera orchestra up to the present time—and there are a lot of them still in existence? Six—or at the most eight—poor

bow men scraping away for all their life against at least eight blowers of wood and brass, including a minimum of two cornets and one trombone, though never even a single horn, let alone a pair. And the busy little man in the corner, with his snare drum and his big drum and his cymbals, and his coconut shells and his watchman's rattle, and heaven knows what else! Think of musical comedy without him! Oh, yes, I'm very optimistic on the musical situation, now that we've started to get rid of him and his companions in crime!"

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So Claude Achille Debussy—or Claude-Achille, as some wrote it—has passed on. With him goes, irrespective of what position in the great world of music posterity may finally award him, the most interesting and picturesque figure of the last three decades in French music. Picturesque he was, with his very dark beard and swarthy countenance. With a big, black sombrero hat on, he would have made a very good Flying Dutchman without the assistance of grease, paint or wig.

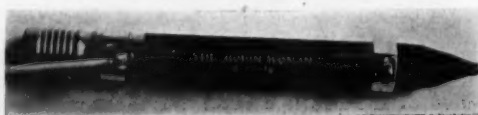
If my recollection is right, the first time I ever saw him was at the Paris premiere of Richard Strauss' short-lived ballet, "The Legend of Joseph," at the Opéra. How things have changed since that spring of 1914, when, hardly three months before the war, the famous German was invited to direct his own work at the great French national institution and all musical Paris turned out to do him honor!

It recalls to me an incident of 1911 at Heidelberg, when the veteran Saint-Saëns came as honored guest to the Liszt centennial celebration there to do reverence to the memory of the great Hungarian. At one of the morning concerts Saint-Saëns played the Liszt transcription of his own (Saint-Saëns') "Dance Macabre" and Richard Strauss, who was directing the festival, went down into the audi-

THE STUB THAT MADE "SHANEWIS" FAMOUS.



This is all that is left of a dozen pencils after Charles Wakefield Cadman got through writing the orchestral score of "Shanewis." Mrs. B. M. Davidson, whose husband is the head of the White-Smith Music-Publishing Company, publishing "Shanewis," had it mounted as a souvenir and a talisman of the success of the work. Incidentally, it appears to have been effective.



ence and brought the venerable Frenchman to the platform on his arm when it came his turn to play. Nor shall I forget the precision and nicety with which Saint-Saëns, who was in full evening dress at eleven o'clock in the morning, took off and folded his white gloves and then carefully laid them on the piano before sitting down to play. Can you imagine Strauss and Saint-Saëns parading about arm in arm today?

But back to Debussy. He sat in a box not far from mine on that evening in Paris and it is no mere expression to say that he was a figure that one would notice in any crowd, even without being at all aware of his identity. He very seldom took any active part in concerts, but one of the exceptions was the evening in which he appeared in joint recital with Arthur Hartmann, the violinist, who has made some violin transcriptions of Debussy works which are fine examples of what transcriptions ought to be. Together they played a Grieg sonata and Debussy played a group of his own works. It was evident that the piano technic of other composers had long been strange to the Debussy fingers. The spirit was there, but the flesh was not always willing; but as a player of Debussy, the palm for excellence must certainly go to Debussy himself. Hearing the mystic, ethereal, original effects in tone color which he drew from the instrument, one understood thoroughly why he had remained true to his own style of composition, once it was discovered.

—BYRON HAGEL.

## I SEE THAT—

Leopold Auer declares there is nothing to criticize in Eddy Brown's playing.

Carolyn Alchin is to have charge of the harmony and ear training classes for the summer session of the University of Southern California at Los Angeles.

Winifred Byrd has probably the smallest hand of any pianist on the concert stage.

Geraldine Farrar is to manage a big war benefit at the Metropolitan.

Ensign Nevin was married to Jennie Louise Fassett.

Jean Criticos has been invited to make the principal address at the annual convention of the N. Y. S. M. T. A.

Namara thinks marriage is a help to the woman artist.

The Norfolk festival is to be omitted this season.

Rosalie Miller sang before three different societies on Easter.

The Russian Symphony Orchestra is under the management of Daniel Mayer.

Lenora Sparkes will create the soprano role in David Stanley Smith's "The Rhapsody of St. Bernard."

Schradieck was the friend of Rubinstein, Joachim, Auer, Wieniawski and Sarasate.

The national conference of music supervisors will be held in Evansville, Ind.

Emil Heermann has been released on parole.

The Chicago Opera will return to New York next season.

Lucy Gates again substitutes for Galli-Curci.

Josef Stransky inherited \$38,335.

The Players' Club, of New York, has decided to oust all pacifists.

Boise, Idaho, heard Maud Powell and Mme. Melba within one week.

Chicago Maennerchoere will sing only English.

When the Zoellner Quartet played at St. Joseph, Mo., a work by Arthur Beinbar, a resident, was on the program.

Eugen Ysaye's only brother is dead.

Mme. Niessen Stone numbers Namara among her pupils.

Wallingford Riegger and Harry M. Gilbert have dedicated new compositions to Wynne Pyle.

John McCormack's individual Red Cross drive has netted \$80,000 thus far.

Margaret Matzenauer uses an insert picture of Frank la Forge—her accompanist—on the same billboard poster illustration with herself.

Ossip Gabrilowitsch will give three orchestral concerts in Carnegie Hall.

The New York Philharmonic and Symphony Orchestras gave ninety-seven concerts in their home city this season.

Dr. Anselm Goetzl's "Die Zierpuppen" will be produced next fall by the American Society of Singers.

No teacher will be retained on the staff of the Chicago Musical College who by word or conduct even hints at disloyalty.

Antonia Sawyer has taken two artists within as many months from the Arthur Wilson studio of Boston.

Arthur M. Abell is fifty years old on April 6.

George Copeland declares Debussy had a caustic sense of humor.

L. E. Behymer has announced that Godowsky will have a master school for pianists on the Pacific Coast this summer.

John McCormack's San Francisco concert netted \$25,000 for the Red Cross.

Edward Johnson will probably sing at the Metropolitan next season.

Claudia Muzio studied Fiora with the composer and librettist.

The Edith Rubel Trio will tour the camps this summer.

Josef Hofmann has challenged Arthur Shattuck to a race.

Paris heard "Elijah" again after half a century.

The 1917 theatre and concert receipts of Paris equal those of 1913.

In France pianos cannot be hired because they have all been rented to interned German officers.

Elizabeth Trapper-Meagher is dead.

Raoul Vidas, the French violinist, has arrived in the United States.

The Arthur Judson Concert Management will manage the Instruments Anciens in United States, Canada and Mexico next season.

Memorial exercises were held for John McTammany.

The 1918 Bach Festival is to be held May 24 and 25.

Dr. Muck may be sent to Fort Oglethorpe.

The University of Oregon has an extension faculty.

Charlotte, N. C., is to have a patriotic festival.

Henri Verbrugghen has sailed for New South Wales.

There are 101 names now listed in "Musicians Under the Flag."

Mary Garden's second movie appearance is in "The Splendid Sinner."

Pupils of Mrs. C. H. Royall were heard in a program at the William H. Vanderbilt mansion.

The Quaint Club has been organized.

Clarence Eddy has returned to his San Francisco home.

Mabel Garrison will sing four times at the Cincinnati Festival.

Margaret Matzenauer is devoting her concert proceeds to various war charities.

Francis Rogers declares his winter in the camps abroad was the most interesting of his life.

Dan Beddoe is a teacher by precept and example.

Maria Barrientos gave a reception.

Martha Atwood Baker will make her home in New York.

Artistically and financially (the receipts were \$9,000) so successful was the concert given by Rosa Raisa and Giacomo Rimini last Sunday, they will give another next Sunday.

John Barnes Wells, Henri la Bonte, Arthur Hackett, Warren Proctor, Parnell Egan, George Reimherr, George Hamlin, Charles N. Granville, Charles Harrison and Frederick Gunster are singing Arthur Penn's "The Magic of Your Eyes."

Dr. Lyon's "Stormwrack" was given its first performance in Liverpool.

H. R. F.

## WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

### Clara Clemens (Song Recital)

*Evening Mail*  
Singing better than at any previous appearance in New York, Clara Clemens gave another recital.

*Evening Sun*  
Her mezzo-soprano has not improved remarkably.

### "Le Coq d'Or" (Metropolitan)

*Evening Sun*  
Singing as before in "Le Coq d'Or" were Didur and Dias. Miss Branslau and Mme. Barrientos—the last with scarcely as much success as usual.

*Evening Mail*  
The singing of Maria Barrientos as the queen remains one of the marvels of horrid vocalism.

### "Thais" (Metropolitan)

*American*  
In the evening there was a repetition of "Thais" under Pierre Monteux's direction, with Geraldine Farrar in the title role, Pasquale Amato as Athanasel.

*Times*  
Mr. Amato of the announced cast did not appear, the singers being Farrar, Whitehill.

*Globe*  
Mr. Amato and Mrs. Farrar embodied the opposing forces of good and evil.

*Evening World*  
Clarence Whitehill, back again in the cast, was a pleasure to hear and see.

### Rosa Raisa (Song Recital)

*World*  
She did not display the finish and the artistry that she put into her operatic work.

*American*  
What she accomplished yesterday revealed her not only as a woman of flaming temperament, but also as a true artist, capable of penetrating deeply into the spirit of songs that are far removed from the glamour of the footlights, songs that ask for refinement of feeling and imagination, for emotional concentration and poignant intensity of utterance.

*American*  
She sang the "Patria Mia" aria from "Aida," the great "Casta Diva" aria from "Norma," the "Voi lo sapete o Mamma" from "Cavalleria Rusticana," a group of Russian songs.

*Times*  
The Chicago Opera Company's brilliant young dramatic soprano was heard yesterday not only in arias from "Ernani," and "Pique Dame," a duet with Rimini from "Trovatore" and Russian songs, but also in the great air, "Casta Diva," from "Norma."

### John McCormack (Song Recital)

*World*  
A special word is due Edwin Schneider for his musicianly and discreet pianoforte accompaniments.

*Tribune*  
Nor was he (McCormack) well served by his accompanist, who frequently blurred or dragged the piano parts.

### "L'Amore del Tre Re" (Metropolitan)

*Sun*  
His (Mardones) impersonation of the old king was one of the most striking that have been seen on the Metropolitan stage this season.

*American*  
Didur's superb impersonation of the blind king still stands unsurpassed.



**"There's a Long, Long Trail"****a Universal Favorite**

In spite of the fact that "There's a Long, Long Trail" is not the least martial in verse or composition, but has been considered rather more a sentimental ballad, the stirring number is perhaps the most popular of all the wartime songs with the soldiers themselves.

Whether it be in the trenches in the thick of the fight or during a long, tiresome march over the countryside, even around the camp fires of the Americans "somewhere in France" or over here, the song is sung with such enthusiasm that sends a thrill through every listener. It is not at all strange, therefore, that "There's a Long, Long Trail" has become universally a favorite.

Today it stands out as the true musical expression of the hopes and feelings of millions of men and women whose hearts are bound up in the terrible turmoil and strife. It also expresses the eagerness of the boys on the firing line.

The song has become quite one of the finest concert numbers of the present day. John McCormack, the "singing prophet of victory," as he has been called, has found it to be entirely successful with his audiences. It is needless to add that the tenor sings it as only a McCormack can.

**Bad Luck Pursues Vera Barstow**

Vera Barstow is a firm believer in the saying that bad luck never comes singly. It was only recently that this gifted young violinist recovered sufficiently from a prolonged illness, which had kept her from the concert field for nearly a year, to resume her work before the public. A short time ago she had her purse, containing a diamond ring in addition to quite a sum of money, stolen in a crowded store, and, as if to cap the climax, the other day, while walking along Fifth avenue, she discovered her handbag open and a bill purse, containing eighty-five dollars, missing. At the time, Miss Barstow was on her way to purchase a ticket for Fort Wayne, Ind., where she was heard in recital on Tuesday evening, March 26.

**Second Raisa-Rimini Hippodrome Recital**

The first joint recital of Rosa Raisa, the splendid dramatic soprano of the Chicago Opera Association, and Giacomo Rimini, baritone, of the same organization, attracted a crowd which filled every seat of the huge New York Hippodrome and took nine hundred chairs on the stage besides. The receipts were about \$9,000. Julius Daiber, their manager, announces a second recital for Sunday evening next, April 7, which will be the last appearance of both artists in the United States before they leave for the summer operatic season at the Teatro Colon, Buenos Aires.

**Samoiloff Pupils' Recital**

A score of pupils of Lazar S. Samoiloff united in a very enjoyable vocal recital at the Carnegie Chamber Music Hall March 23. The recital was preceded by in-



LAZAR S. SAMOILOFF.

troductory remarks, both humorous and practical, by Mr. Samoiloff, which were warmly applauded. Misses Arens, Morren, Sherer and De Loca sang well two quartets from memory at the outset. Bernard Strain, a lad of twelve years, sang a song by Chutsam with sweet voice and true expression. Viola Sherer has an excellent voice, and sang a high B flat at the close of a Saint-Saens aria. She is artistic and promising. Thomas L. Allen is a real tenor, and has made fine progress; he is preparing for an operatic career. Mary Waterman, pupil of Kriens, played violin pieces by Kreisler, Kriens and Godard with sweet tone and manner. Rosita Smith sang charmingly, giving an encore also. Eleanor Jacobs and Mr. Allen united in the "Cavalleria" duet, singing the finish with special power and a ringing high B. Elsa Merrill is a

talented young girl, musical and refined. She sang "Bless Our Boys" as encore. Ahita Cahill, a handsome girl and superior singer, was applauded for songs by Forster and Massenet. Jeanette Arens, who has made great progress, sang Tschaikowsky's "Pique Dame" aria exquisitely. The duet from "Il Trovatore" was sung splendidly by Juliette de Steurs and Mr. Allen, and Adelaide de Loca's heavy contralto voice was effective in a song by Tschaikowsky and one by her teacher, Samoiloff, the latter being "Alone Again." Eleanor Jacobs' fine voice was heard in the "Tosca" aria, bringing her hearty applause. Eight young women united in the closing songs, by Rimsky-Korsakoff and Friml. Lazar S. Weiner was a most capable accompanist. Encores were the rule for all the singers, and many flowers were sent them by the large audience, which evidently enjoyed the singing greatly.

**Maurice Dambois' Program**

On Tuesday afternoon, April 9, at Aeolian Hall, New York, Maurice Dambois, the brilliant French cellist, will give his farewell recital, assisted at the piano by Marcel Charlier. The program will be as follows: Sonata (Gemiani), variations symphoniques (Boellmann), melodie



MAURICE DAMBOIS.

and serenade Espagnole (Glazounoff), "Orientale" (Cui), "A la Fontaine" (Davidoff), "Plaintive Air" (Goldmark), aria (Bach), "Evening Song" (Schumann), and tarantelle (Popper).

**Godowsky, "After Luncheon Speaker"**

During his recent concert tour of Western Canada, Leopold Godowsky was guest of honor at a luncheon given by the Calgary (Alberta) Board of Trade, at the conclusion of which he was called upon to make a speech. With characteristic wit the great pianist started his brief address in this wise: "When I was informed by my manager, Mr. Lambert, that I was expected to say something to this distinguished gathering, I not only lost my appetite, but I lost my speech as well. Now a speechless orator is about as impossible as a sightless painter. While I feel comparatively at ease on the artist's battle ground, the concert stage, I must admit that I am positively cowardly when it comes to public verbal utterance." Report has it, however, that Godowsky made an excellent address and he was applauded to the echo.

**Instruments Anciens Concerts**

The Arthur Judson Concert Management, 1317 Pennsylvania Building, Philadelphia, announces that it will act as manager for the United States, Canada and Mexico, during the coming season, for the Société des Instruments Anciens. This organization, which came to America under the auspices and with the permission of the French Government, will be in this country the entire season.

**Garrison's Four Times at Cincinnati Festival**

Mabel Garrison, soprano of the Metropolitan Opera Company, has been engaged to sing four times at the Cincinnati Festival, in May. At the opening concert on Tuesday, May 7, she is singing Haydn's "The Seasons," with the Festival Chorus and Orchestra. On Friday evening, May 10th, she will sing in Edgar Stillman-Kelley's new musical miracle play, "The Pilgrim's Progress," with both the festival and children's choruses. On Saturday afternoon, May 11, she will sing an aria at the soloists' matinee, and on the evening of the same day at the closing concert she will be heard in the soprano role of Wolf-Ferrari's "The New Life."

**CONCERT ANNOUNCEMENTS**

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Mr. Pilzer will play adagio on the G string, Fiorillo-Pilzer; Schon Rosmarin, Kreisler; waltz, op. 64, No. 1, Chopin-Powell; Berceuse, Pilzer; Valse Bluette, Drigo-Auer. Mr. Pilzer will also play with Mme. Danziger the C minor sonata by Grieg.

Proceeds for war charities.

**A la Forge Composition Program**

Compositions of Frank la Forge were presented at the Wanamaker Auditorium, New York, on Wednesday afternoon, March 27, by Ernest Davis, Rosalie Wirthlin, Mae Atkins, Ernesto Berumen and Charles Carver. Especially enjoyed was the group of four numbers by Mr. Berumen, the gifted young Mexican pianist. These were the improvisation on C, F, B, a gavotte and musette, romance and valse de concert. Mr. Berumen is an artist, not the least among whose gifts is a facile technic and an equally effective interpretative sense. His playing of these la Forge works was replete with a virility which could not fail to charm. The other la Forge compositions programmed were "The Lovely Rose," "In Pride of May," "When Your Dear Hands," "Hidden Wounds," "May's Coming," "Longing," "Like the Rosebud," "Come Unto These Yellow Sands," "The Coyote," "I Love But Thee," "Take, O Take Those Lips Away," "I Came With a Song," "To a Messenger," "Before the Crucifix," "Serenade," "Expectancy," "Retreat," "A Heart Mislaid" and "Unrequited Love." Among the artists who have sung and are singing Mr. la Forge's songs are Frances Alda, Alma Gluck, Mabel Garrison, Pasquale Amato, Margaret Matzenauer, Ernestine Schumann-Heink, Marcella Sembrich and Reinald Werrenrath.

**Another Tribute for Leginska**

From Mrs. H. H. McMahon, president of the Columbus (Ohio) Women's Music Club, which incidentally happens to be the largest music club in this country, numbering, as it does, 3,710 members, came the following letter of appreciation to Ethel Leginska, after her recent recital before this club. As this letter speaks so eloquently for itself, no further comment is necessary:

March 10, 1918.

MY DEAR MISS LEGINSKA—Enclosed you will find the press notices I promised you. No words can tell you how much we enjoyed your playing last Tuesday evening. Everybody is wild about you, and all join in singing your praises most enthusiastically. It was a wonderful triumph, and I, personally, wish we might bring you back to us every year for the next twenty-five!

I shall hope to see you when I am in New York next summer. With deepest appreciation, Sincerely yours, (Signed) KATHERINE McMAHON (Mrs. H. H.).

**Woodmansee Recital, April 14**

The recital of France Woodmansee, pianist, scheduled for Easter Sunday afternoon at the Punch and Judy Theatre, New York, has been postponed from that date to Sunday afternoon, April 14, at the same theatre.

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## BACH'S "ST. MATTHEW PASSION" GIVEN AS COMPOSER INTENDED

**Ernst Schmidt Conducts in Absence of Dr. Muck; Chorus, Trained by Stephen Townsend, Distinguishes Itself; Florence Hinkle, Merle Alcock, Lambert Murphy, Reinald Werrenrath and Herbert Witherspoon Prove Worth as Soloists—Other Musical Events of the Week**

Boston, Mass., March 31, 1918.

The most important musical event of the season was the performance, in two sessions, of Bach's "Passion Music According to St. Matthew," in Symphony Hall, Tuesday, March 26. For the vast majority of persons interested in music, this performance was their first opportunity to hear the "St. Matthew Passion" in its entirety, and it was surely their first opportunity to hear it sung and played in practically the manner in which Bach intended. Bach is said to have composed five passions. Two have been lost, and the authenticity of the "St. Luke Passion" has been questioned, thus leaving the "St. John Passion," composed in 1724, and the greater "St. Matthew Passion," composed in 1729. The latter had its first performance in St. Thomas' Church, Leipsic, Good Friday, April 15, 1729. Bach afterward altered and extended this original version.

It was Dr. Muck's desire to perform the "St. Matthew Passion" in as nearly its original form as modern conditions will permit. He restored the original orchestra with only two changes; substituting the English horn for the obsolete oboe de caccia, and the piano for the harpsichord. This orchestra consisted of violins, violas, violoncellos, contrabasses, flutes, oboes, oboi d'amore, English horns, organ and piano. He rejected all the Franz version except certain accompaniments for strings alone, restoring as far as practical the original orchestration of Bach. He himself scored for the Bach orchestra many of the unaccompanied arias and choruses and wrote out the parts for the organ and piano which, in the original version, were merely indicated as "figured bass."

It was unfortunate that Dr. Muck's arrest prevented the realization of the fruits of his conscientious labor in the preparation of this, probably his greatest undertaking since coming to Boston. Manifestly the work of transcribing much of the music and the hours of labor at rehearsals were not wasted. Dr. Muck's markings of the conductor's score, the instrumental and the choral parts, made the task of Ernst Schmidt, the assistant conductor, easier than it might have been if Dr. Muck were less thorough. It was also fortunate that Mr. Schmidt had conducted many choral concerts in his native city of Darmstadt before coming to this country. He conducted with a very evident appreciation of the text and with authority, notwithstanding the fact that he was given only four hours' notice. The audience applauded his splendid work generously.

The adult chorus was the extraordinary body of 400 singers that Stephen Townsend, the celebrated vocal coach and chorusmaster, organized and trained for the three great choral works that have been performed this season. There was also a choir of eighty boys recruited from Trinity and Emmanuel churches, and the Church of the Advent. During the two months before the performance, Mr. Townsend held two rehearsals a week with many special rehearsals of smaller choruses. His work bore fruit, for the chorus was the most noteworthy feature of this production. The tonal quality, precision of attack and general ensemble were always admirable, especially so in the choral, "Here Will I Stay Beside Thee," and in the final double chorus—its spiritual serenity very impressive—"Around Thy Tomb Here Sit We Weeping." The choruses of the mob and some of the double choruses are very difficult; but they were performed in a masterly fashion, with eloquence and musical sensibility of a high order. This event was, indeed, the occasion of a great

and well merited triumph for the Boston Symphony Chorus and the Boston Symphony chorusmaster.

In all the choral concerts given this year Charles A. Ellis, manager of the Boston Symphony Orchestra, has spared no effort to secure soloists who were eminently well fitted for the work in hand. For both of the performances of the "Passion" he engaged Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor; Reinald Werrenrath, baritone, and Herbert Witherspoon, bass.

Mr. Murphy's excellent enunciation and emotional understanding of the text made the long recitatives of the narrating evangelist much more enjoyable than they might otherwise have been. His lyrical tenor voice and technical skill were pleasurably evident in "I'll Watch with My Dear Jesu." Reinald Werrenrath's intelligent and dramatic singing of the Savior's music was very impressive. Merle Alcock's art, now familiar to Bostonians, was particularly beautiful in "Ah, My Weeping and My Wailing Unavailant" and "Oh, Pardon Me." Florence Hinkle's singing likewise was pleasurable and revealed her skill, while Herbert Witherspoon's interpretative ability lent force to his work.

There was much obligato in the accompaniments, and the playing of Mr. Longy and Mr. Maquarre was characterized by their usual faultless technic and tonal beauty. Mr. de Voto, pianist, and Mr. Marshall, organist, assisted the orchestra admirably. It was a truly memorable performance.

### Novae and Thibaud Give Delightful Concert

Guiomar Novae, one of the most celebrated pianists of the younger generation, and Jacques Thibaud, the distinguished French violinist, appeared in joint recital Sunday afternoon, March 24, in Symphony Hall. Nicolai Schneer was the accompanist. The program was as follows: Sonata in F major, Beethoven, Mlle. Novae and Mr. Thibaud; concerto in E flat, Mozart, Mr. Thibaud; sonata in B minor, op. 58, Chopin, Mlle. Novae; ballade et polonaise, Vieuxtemps, Mr. Thibaud; "Murmuring Woods" and "Dance of the Gnomes," Liszt, Mlle. Novae.

Early in the fall Miss Novae was soloist with the Boston Symphony Orchestra, at the first concert of the Cambridge series, and she won a brilliant success. There are very few women pianists today who play with the certain technical skill, the unostentatious though intensely musical feeling that vitalizes her work, the exquisite rhythm and mature musical sensibility that characterize her talent. She gave a sincere and authoritative reading of the Chopin sonata. In Liszt's "Murmuring Woods" and "Dance of the Gnomes" she exhibited a brilliant bravura—not displayful, though always musical—and the audience was audibly delighted.

Mr. Thibaud's playing showed that he has fully recovered from the nervous shock resulting from his war service and is once more not only the master violinist of his race, but one of the greatest living interpreters of classical violin music. His supreme beauty of tone, exquisite shading, intuitive sense of style and maturity of emotional understanding contributed to an inspired interpretation of the melodious and elegant Mozart concerto, aided by the excellent Mr. Schneer. The extraordinary musicianship of Miss Novae and Mr. Thibaud combined to effect a masterful performance of the Beethoven sonata. The distinguished violinist exhibited virility and perfection of technic in the familiar ballade and polonaise by Vieuxtemps. Both artists won prolonged applause and added to their pieces.

### Casals Displays Art in Recital

Pablo Casals, violoncellist, won the admiration of a good sized audience at a recital which he gave in Jordan Hall Monday afternoon, March 25. Although Mr. Casals has now spent three years in this country and has played four or five times in Boston, this was the first time that he gave a recital of his own. Nicolai Schneer was the accompanist.

Mr. Casals was heard in the following numbers: Sonata in G minor (piano accompaniment arranged by Joseph Salmon), Handel; sonata in G major, Sammartini; suite in C major (for cello alone), Bach; variations symphoniques, Boellmann; air and "Petite Chanson," Jean Huré; Spanish dance, Granados, and allegro appassionata, Saint-Saëns.

### Chadwick's Sketches on Muck's Last Program

It is interesting to note that what turned out to be Dr. Muck's last appearance with the orchestra was the occasion of a notable success for a distinctly American composition by a Boston composer—a rather peculiar coincidence. Chadwick's highly imaginative, expertly written, humorous, fresh and occasionally farcical glorification of the life of an American tramp, the well liked "Symphonic Sketches," American counterpart of "Till Eulenspiegel," "Villon" and "La Bohème," was the piece. The frankness, swagger and recklessness that Europeans commonly associate with Americans are ingeniously and musically expressed in the first and last sketches, the "Jubilee" and "A Vogram Ballad." Mr. Longy played some charming passages in the sentimental second movement, "Noël," with his customary excellence. Dr. Muck gave the work a spirited reading and called the players to stand to acknowledge the enthusiasm of the audience. After prolonged applause, Mr. Chadwick rose and bowed to the pleased audience.

Saint-Saëns' most ambitious orchestral work, his symphony in C minor, shared the program with the American

work. This was its first performance since the orchestra visited San Francisco in the spring of 1915. It is said that Saint-Saëns heard it there and told Dr. Muck that he had seldom heard such an understanding and eloquent performance. The symphony has some surface charm, is skillfully constructed and original thematic material; but is almost completely devoid of emotional appeal, although the nobility of the finale—due largely to the manner in which the organ is utilized—is very impressive.

### Copeland Winding Up Busy Season

After a season filled with successful appearances, Mr. Copeland's plans now are to rest for a month preparatory to taking up his labors in connection with his summer school at Lincolnville, Me., near Camden. From present appearances and registrations already made, Mr. Copeland's class will be a large one, including as it will pupils from all sections of the country.

A typical review of Mr. Copeland's familiar art appeared in the Norfolk Ledger-Dispatch, after a concert which Mr. Copeland gave, Wednesday, March 20, in Norfolk, Va. The musical critic commented as follows:

Mr. Copeland proved a brilliant and wholly satisfying pianist. He played a group of Debussy's pieces, several Spanish dances, and, for encore numbers, his own arrangements of a well known Spanish dance and of the "Blue Danube" waltz. These sufficed to call for a deal of sheer virtuosity and gave opportunity for a deal of sheer artistry. He thundered with the best of them in the blaring octaves of a Grover piece, without apparent effort showing all the power and mere dexterity one could wish. Yet, when he would, he made the piano sing with a sort of floating tone that few pianists manage to obtain, and always his touch was of the character that all the schooling in the world can't teach—a rare pianist, indeed.

### Metropolitan Opera Company Announces Programs

The subscription sale for the week's engagement of the Metropolitan Opera Company at the Boston Opera House, beginning Monday, April 22, opened March 25 at the opera house.

The schedule for the engagement is as follows:

Series A includes "Le Prophète," Monday, the opening night, with Mmes. Matzenauer and Muzio and Messrs. Caruso, Mardones and Didur; "Aida," Wednesday afternoon, with Mmes. Muzio and "L'Oracolo" and "Paggiacci," Thursday night with Mmes. Easton, Matzenauer and Messrs. Martinelli, Amato, Mardones and Ruyssdael; Howard and Muzio and Messrs. Althouse, Scotti, Didur, Rossi, Caruso, Amato and Laurenti; Saturday night, "Puritani," with Mmes. Barrientos and Perini and Messrs. Lazaro, de Luca, Mardones and Rossi.

Series B offers "Tosca," Tuesday night, with Mmes. Farrar and Messrs. McCormack, Scotti, Rossi, Bada and Malatesta; "Rigoletto," Wednesday night, with Mmes. Barrientos and Howard and Messrs. Lazaro, de Luca and Rothier; "Butterfly," Friday night, with Mmes. Farrar and Fornia and Messrs. Carpi, Scotti, Ruyssdael and Bada; "Samson and Delilah," Saturday matinee, with Mmes. Clausen and Messrs. Caruso, Chalmers and Rothier.

Bodansky, Moranzoni, Papi and Monteux will conduct.

### Boston Musical Union Gives Concert

The Boston Musical Union, George Sawyer Dunham, conductor, gave a concert on Wednesday evening, March 20, in Huntington Chambers Hall. The assisting artists were Calista Rogers, soprano; Gladys Lott, reader; Ralph Harlow, tenor, and Elmer Wilson, accompanist.

Boston is familiar with the admirable chorus of the Musical Union, as well as with the ability of its excellent conductor. The program was interesting, varied and well balanced.

### Mrs. Beach Plays at Impromptu Club

Mrs. H. H. A. Beach, the well known pianist and composer, who has appeared as soloist with the leading symphony orchestras of this country, played and conducted a few of her own compositions at a concert of the Impromptu Club, Wednesday morning, March 27, at the Beaconsfield Hotel. Mrs. Beach conducted the Glee Club of this active organization in the following choruses: "Candy Lion," "Thanksgiving Fable," "Prayer of a Tired Child," "Dolladine," "Indian Lullaby," "Dusk in June" and "Song of Liberty." Charlotte Williams Hills, soprano, sang the following songs, accompanied by Mrs. Beach: "In Blossom Time," "Night Song at Amalfi" and "Meadow Larks." Accompanied on the piano by Mary Shaw Swain, Mrs. Hills also sang "Under the Juniper Tree," Hollander; "Don't Cease," Carpenter; "Avril en Fleurs," Brun, and the air of "Louise," Charpentier.

Mrs. Everett English and Mrs. Albert Titcomb played Schütt's impromptu rondo and Chabrier's "España" on two pianos. Dorothy Dorr, pianist, played Rubinstein's concerto in D minor, the orchestral accompaniment being played on the second piano by Edna Stoessel.

Mrs. Beach played MacDowell's "Praeludium," her own "Fireflies" and Helen Hopkirk's gavotte. In response to the enthusiastic applause of the audience, Mrs. Beach

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said it would be fitting, in view of the death of Debussy, to play what probably is his most popular contribution to piano literature, the well known "Clair de lune."

#### Benefit for Musicians in France

An entertainment under the auspices of the Harvard Music Department and the Boston branch of the American Friends of Musicians in France will be given on Wednesday evening, April 10, at the home of Mrs. Henry Forbes Bigelow, 142 Chestnut street. The music will be provided by Jacques Thibaud, violinist; Renee Longy, pianist; Georges Longy, oboe; and Louis Bailly, viola. Lieut. André Morize will deliver a lecture. The committee having charge of the entertainment includes many well known Boston people and the following musicians: Mr. and Mrs. Arthur Foote, Mr. and Mrs. Burlingame Hill, Clayton Johns, C. M. Loeffler and Georges Longy.

#### Antonia Sawyer Takes Second Artist from Wilson Studio

Antonia Sawyer, the New York manager, has taken the second artist within two months from the Arthur Wilson studio, of Boston. Upon the exceedingly favorable verdict of her associate, Mrs. Morse, and upon that of Martha Atwood Baker, the soprano, Mrs. Sawyer sold Norman Arnold, the tenor, with Mrs. Atwood Baker, to Mr. Chapman, of the Maine Festival, in October, both to sing "Elijah." This was Wednesday, March 20, in New York. The following Saturday Mrs. Sawyer went to Boston and heard Mr. Arnold at Mr. Wilson's studio. She wired Mr. Chapman at once that she had a "find," predicting that Mr. Arnold's advance would be as rapid as that of Mrs. Atwood Baker, of the same studio.

#### Boston Items

Raymond Havens, the popular pianist, appeared in a joint recital with Grace Bonner Williams, the pleasurable soprano, March 14, in Brockton, Mass. The concert was given in Masonic Hall, and was well attended.

Charlotte Williams Hills, soprano, will be heard in Brookline, April 9, and as soloist with the Cecilia Society, in Boston, April 18.

Margaret Matzenauer, the mezzo-soprano of the Metropolitan Opera House, will sing Sunday afternoon, April 7, in Symphony Hall, for the benefit of the French soldiers wounded in the war.

The second of the two annual concerts of the Symphony Orchestra for the increase of the Pension Fund for retired or disabled members of the band will take place Sunday afternoon, April 14, in Symphony Hall.

Philip Bruce, the well liked tenor, and Mr. Holy, harpist of the Symphony Orchestra, will be the soloists at the final concert for the season of the Apollo Club, Thursday evening, April 16, in Jordan Hall.

The Cecilia Society, Arthur Shepherd, conductor, will give Pierne's "The Children's Crusade," in Symphony Hall, Thursday evening, April 18. The chorus will be assisted by an orchestra of players from the Boston Symphony, ninety boy choristers from Emmanuel Church and the Church of the Advent, 200 children from the Brookline High School and the following soloists: May Peterson, Charlotte Williams Hills, Inez Barbour, Lambert Murphy and Willard Flint, with H. G. Tucker, organist.

Mr. Chadwick's opera-oratorio, "Judith," Mr. Hadley's "Ode to Music," first sung and played at the Worcester Festival last fall, and Miss Daniels' chorus, "Peace with a Sword," are announced for the Worcester Festival of next October, which will be restricted to music by American composers. Mmes. Homer and Garrison and Messrs. Hamlin, Hackett and Werrenrath are the principal singers thus far engaged.

Artist-pupils from the studio of Arthur Wilson will give two recitals, Thursday afternoon, April 4, and Saturday afternoon, April 6, in Steinert Hall.

Alice Allen, the charming young pianist, will be the soloist at the seventh concert of the Boston Symphony Orchestra, Thursday evening, April 4, at Sanders Theatre, Harvard University.

Dai Ruell, the animated pianist, appeared in joint recitals with Mme. Lashanska, the soprano, on March

19, at Battle Creek, Mich., and a few days later at a benefit performance in Detroit.

Mmes. Schumann-Heink, Matzenauer and Morrissey are singing Gertrude Ross' "Dawn in the Desert" with much success this season. At a recent concert in Washington it was sung by Mme. Matzenauer with such effect that she was forced to repeat it—the only song that was granted that distinction by the audience. It is published by the White-Smith Publishing Company.

COLES.

#### Otis, Dubinsky and Gilberté in Bronx Concert

Florence Otis, singing songs by Hallett Gilberté, who was at the piano, and Vladimir Dubinsky, cellist, were outstanding features of the Bronx Choral concert, at Willis Avenue M. E. Church, Rev. John Emerson Zeiter, pastor (with the colors in France), March 21. Miss Otis made a special hit with the manuscript "Laughing Song" by Gilberté, written for and dedicated to her. It gave opportunity for her clear and dainty effects on high B flats, ending with an E flat, and resulted in such a storm of applause that she had to repeat a portion. Later she sang the waltz song, "Moonlight-Starlight," beside a charming menuet, and expressive "Evening Song," in all of which Mr. Gilberté's piano playing was a feature. "Jes' as Sweet" was her last encore. Singer and composer received rousing applause. The same was true of Vladimir Dubinsky, whose cello playing showed deeply expressive sentiment in an elegy by Popper, peculiarly delicate effects in Casella's "Neapolitan Serenade," dignity and nobility in a Handel larghetto (with organ accompani-

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ment), and dash in a scherzo by van Goens. He, too, had to play encores, Cui's "Orientale" making a decided impression. Charlotte Rehfeldt sang pleasingly; Violet Kelley was heard in a song by Hawley; Manila D. Symons gave pleasure by her singing of "The Spring Has Come" (White), and Misses Symons and Kelley united in the duet, "The Gypsies" (Brahms), which was very well done. Willis Choir of two dozen singers gave "The Miller's Wooing," "Bridal Morn" and, closing the program, Gounod's "Gallia." In the last named cantata the choir did especially good work, with fine climaxes, Misses Symons and Rehfeldt sharing the solos. A large audience applauded the music, all of which was under the direction of the organist, F. W. Riesberg.

#### Alice Sjoselius' First New York Recital

Alice Sjoselius, soprano, who sings her first New York recital at Aeolian Hall on next Thursday afternoon, April 11, will open her program with Italian songs of the seventeenth century and two arias from "Le Nozze di Figaro."

American composers will be represented in two groups, and some distinct novelties will be included in a group of Swedish folksongs and another of modern Scandinavian and Finnish nature songs, which Miss Sjoselius secured last fall while waiting her return passage in that country. Richard Hageman will assist as accompanist.

#### Mary Jordan on Tour

Last week Mary Jordan began a two weeks' concert tour in Canada, where she is a general favorite, which is to be expected, for Miss Jordan's splendid voice and equally fine art never fail to win. Among the cities to be included in her Canadian itinerary are Calgary, Edmonton, Vancouver, Victoria, etc. On April 11 Miss Jordan will appear in Toledo, Ohio, and her other April engagements include appearances on April 16, New Brighton, N. Y.; April 17, Yonkers, N. Y.; April 18, Bridgeport, Conn.; April 21,



MARY JORDAN,  
Contralto.

New London, Conn. The boys at Camp Upton will have an opportunity to hear this gifted singer on May 2, when she will give a recital there. Not only is she singing at the camps, but Miss Jordan has been unremitting in her endeavors to aid the Red Cross and other war works. On March 8 she appeared in the series of Red Cross benefits being held at St. Andrew's Church, New York, and on March 17 she sang in Washington, D. C. Another recent appearance was in the performance of Euripides' "Medea," which Margaret Anglin and her company gave in Carnegie Hall, New York, aided by the New York Symphony Orchestra under Walter Damrosch, and to which Miss Jordan's solos added greatly to the finished ensemble.

Another indication of Miss Jordan's popularity is to be found in her record of ten years as soloist in the Lafayette Presbyterian Church, Brooklyn, and eight years in a similar position with the Temple Emanu-El, New York.

#### Phyllis la Fond and Max Jacobs Join Forces

Phyllis la Fond, the young soprano, who is rising rapidly in the musical world as an artist of great ability, and Max Jacobs, violinist and conductor of the New York Orchestral Society, will give a series of six recitals, the first of which will take place early in April. The exact places of the different concerts will be announced in a later issue.

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Large Audience Hears Heniot Levy Recital—Two-Piano Recital by Walter Spry and LeRoy Shield—Young American Artist Series—Daddi Pupil Engaged for Chicago Opera—Notes from Devries, Durno, Knupfer and Stults Studios—Hans Hess in Demand

Chicago, Ill., March 30, 1918.

For the most part of the twenty-fifth program of the Chicago Symphony Orchestra was made up of familiar numbers, with the exception of Adolf Weidig's symphonic fantasia, "Semiramis," which, however, had its first performance at these concerts some twelve years ago. As a tribute to Claude Debussy, Conductor Stock inserted his "Nuages" and "Fêtes" in place of the "Glorification" music from "Parsifal." These were reverently set forth by the conductor and his men, and such a reading was indeed a noble tribute. For the Weidig fantasia, Conductor Stock relinquished his baton to the composer, who led the orchestra through an admirable reading of his melodious and excellently scored "Semiramis." The overture to Weber's "Oberon," the Mozart G minor symphony, the "Good Friday Spell" from "Parsifal" and Strauss' "Death and Transfiguration" made up the balance of the program. The orchestra accomplished its greatest achievement in the Strauss number, in which conductor and musicians rose to heights they probably have never reached before. A more eloquent performance would be difficult to imagine.

### Heniot Levy's Recital

Heniot Levy, who has shone for many years in this city as a pianist, instructor and composer, was heard in a recital under the management of F. Wight Neumann, at Cohan's Grand Opera House, on Sunday afternoon, March 24. Mr. Levy can boast of innumerable admirers judging from the enthusiastic reception he was accorded and by the fact that Cohan's Grand harbored more mu-

sicians than generally frequent the concert hall. The large theatre was filled from pit to dome, and this in itself should prove the popularity of the recitalist. Mr. Levy had prepared a classical program, with the exception of a group made up of three of his own compositions. Beethoven's thirty-two variations were superbly rendered and opened the program most auspiciously. The Mendelssohn two-piano pieces in B flat major and C minor were given masterful readings. The Schumann fantasia, op. 17, though a very long number, was played with so many colorful nuances and such admirable interpretations as to focus the attention of the audience on the pianist. The toccata, op. 7, by the same composer was received with marked approbation by the audience, which insisted upon an encore. "Poeme de Mai," mazurka and petite valse, the latter yet in manuscript form, are simply little gems in piano literature. Each one of these pieces should be placed on programs, especially the petite valse, which was redemanded. Chopin's sonata, op. 58, barcarolle and scherzo in B minor, were vehicles in which Mr. Levy probably found himself at his very best. His poetic insight was especially well reflected in these numbers, while here, as well as in the balance of his program, he displayed a superb musicianship, fleetness of fingers and most creditable interpretation. All in all, Mr. Levy may well be proud of his work which added new laurels to the long list of his achievements.

### Two-Piano Recital by Walter Spry and LeRoy Shield

The audience which attended the two piano recital at the Columbia School of Music on Friday evening, March 22, listened to the program presented by Walter Spry and LeRoy Shield, assisted by Lillian Price, soprano. The program included the serenade from "Don Juan," arranged for two pianos by Henri Ketten; suite, op. 15, Arensky, and variations on a theme of Beethoven, Saint-Saëns. Lillian Price, soprano and member of the faculty, appeared on the program in two groups which so pleased the audience that she was compelled to respond to an encore.

It has now been almost a year since Mr. Spry joined the faculty of the Columbia School of Music, having at that time been director of the Chicago Institute of Music, formerly the Walter Spry Music School, for a number of years. Mr. Spry is to continue his work in the school for the coming year and will also be in attendance during the summer term and will take part in a number of lectures to be given by A. Cyril Graham, of the theory department, which will be illustrated by Mr. Spry at the piano. These lectures will be given as part of the summer normal work of the school and are open to those interested in piano teaching. The subjects of the lectures are "The Value of Polyphonic Music," "The Classical Period," "The Ro-

mantic School," "The Modern Composers" and "The Salon Writers."

Mr. Spry has also prepared a number of lectures which will be presented this fall to commemorate the twenty-fifth anniversary of his appearance in Chicago as a pianist. This series of lectures will be entitled "Great Composers I Have Heard." There has been a demand from local music clubs for these lectures and bookings are now being made for their presentation.

### Young American Artists' Series

The last concert but one in the Young American Artists' Series given under the auspices of the Society of Musical Friends was offered at Lyon and Healy Hall last Sunday afternoon before a goodly and enthusiastic audience. Malvina Neilsen, violinist, and Ernestine Rood, pianist, furnished the interesting program. The opening number was the Sjogren E minor sonata for violin and piano played by Mr. Neilsen, with Th. Otterstrom at the piano.

### Young Singer Thanks Herman Devries for Help

Herman Devries, the distinguished vocal instructor and coach, is in receipt of the following letter of thanks and appreciation from Emma Noe, who was recently engaged by Cleofonte Campanini for the Chicago Opera Association. The letter speaks for itself:

Chicago, Ill., March 25, 1918.

MY DEAR MR. DEVRIES—Knowing what an extremely busy man you are, I hesitated stopping in to see you, but I want you to know of my success in getting in the Chicago Opera Company. Mr. Campanini was lovely to me and offered me a splendid contract for three years, which I signed. I am very happy about it. Although I have had only a few lessons with you, Mr. Devries, I thoroughly enjoyed them and they helped me wonderfully. I hope to have the great pleasure of more lessons with you later on.

Most sincerely yours,  
(Signed) EMMA NOE.

### Constant Demand for Hans Hess

Hans Hess, who is probably the busiest cellist in Chicago, is constantly in demand. On March 31, he played at the Easter service at St. Luke's Episcopal Church, Evanston, Ill.; April 6, Mr. Hess will give a recital in Kansas City; April 13, a recital at the Lake Forest School of Music, and April 14, he will render a program before the Independent Religious Society in Chicago. Of his recent appearance in Bloomington, Ill., the Sunday Bulletin of March 3 spoke in highest terms of his playing of the variations symphoniques, by Boellmann, saying that "his rare mastery of the instrument, brilliant technique, sure touch and melodious tone, made this number a true delight and so enthusiastic was the applause that he graciously repeated a part of the selection."

### Chicago Musical College Notes

"Peintures," the work for orchestra by Felix Borowski that was performed by the Chicago Symphony Orchestra this season, was played by the Minneapolis Symphony Orchestra at its last concert of the season at Minneapolis last Wednesday.

Olga Grupe, organ pupil of Mrs. Ross, will play the evening services at Trinity Lutheran Church, Oak Park, Easter Sunday. She will perform as solos a Hosana by Wachs, Maily's "Paques Fleuries," "At Twilight," by Stebbins, and a march by Calkin.

The program that was given by the Chicago Musical College in Ziegfeld Theater Saturday morning, March 30, was presented by students in the school of ballet, under the direction of Gladys Price.

### Francesco Daddi Pupil Engaged for Chicago Opera

Out of the one hundred and twenty-six auditions given to young singers by General Director Cleofonte Campanini of the Chicago Opera Association last week, only two were engaged. One of these, Beryl Brown, has been studying for the past two seasons with that well and favorably known vocal teacher and coach, Francesco Daddi. Miss Brown is still pursuing her studies with Mr. Daddi and will coach her different roles with this efficient coach.

### Notes from the Stults Studio

Yet another star goes this week upon the service flag hanging in Walter Allen Stults' studio, it being placed there in honor of A. V. Bennett, baritone, who has been inducted into the service in the ordnance department.

Mr. and Mrs. Stults will appear before the Arche Club, of Chicago, on Friday, March 29, at which time

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#### Knupfer Studio Notes

The North Side branch school of the Knupfer studios presented a children's recital at Lake Shore Hall, Broadway at Belmont avenue, on Saturday afternoon. Piano pupils of Anita Alvarez-Knupfer, John Wiederhorn, Magdalen Massmann, Loretta Sheridan, Dorothy Eichenlaub, Celia Ellbogen, Agnes Blafka and Anna Daze, and violin pupils of Ruth Breyspraak took part. Lydia Engel, pupil of Walter Knupfer, appeared with great success before the West Pullman Woman's Club on Friday, March 8.

#### Much Demand for Mr. and Mrs. Herman Devries' Pupils

When "La Fille de Madame Angot," by Charles Lecocq, is presented on April 28 at the "opera evening" at the Art Institute, Litta Mabie and Mrs. Charles Lobdell, both professional pupils from the studios of Mr. and Mrs. Herman Devries, will sing the soprano and contralto parts. Both Miss Mabie and Mrs. Lobdell are a credit to their efficient mentors in the concert field. Others appearing at the opera evening will be Arthur Kraft, the well known Chicago tenor, who has joined the colors, and Herbert Gould.

#### Children's Program at Jeannette Durno Studios

The Durno Piano Studios, of which Jeannette Durno is the able director, announce a children's program, to be given in the Lyon and Healy studios on Friday afternoon, April 12, at 4 o'clock. Pupils of the assistant piano teachers, Cecile Bellaire, Gertrude Dill and Shirley Taggart, will participate.

#### Bush Conservatory Activities

Elsie Vieweger, soprano, pupil of Charles W. Clark, was heard in concert at the Edgewater Beach Hotel on Sunday afternoon, March 24, at 4 o'clock.

On Friday evening, March 22, and Saturday afternoon, March 23, pupils of Earl Victor Prah were heard in two piano recitals.

Sunday afternoon, March 24, Herbert Miller, baritone of the faculty of the Bush Conservatory, gave a program for the Playgoers' Club at the Hotel Sherman.

Monday evening, March 25, pupils of Cora Spicer-Neal, of the dancing department, gave a program at Holstein Park, North Oakley and Hamburg streets. Pupils of Lora E. Williams, of the expression department, assisted on this program.

Wednesday evening, March 27, the Bush Conservatory Glee Club, conducted by Justine Wegener, sang a group of patriotic songs for the State Council of Defense at the Chicago Historical building, 632 North Dearborn street.

Saturday afternoon, March 30, students of Mae Julia Riley, of the expression department, were heard in a studio recital.

On Saturday evening, March 30, pupils of Cora Spicer-Neal, of the dancing department of Bush Conservatory, gave a program of costume dances for the Jackies at the assembly rooms of the Chicago Woman's Club in the Fine Arts building.

#### Swedish Choral Club Concert

The Swedish Choral Club, Edgar Nelson, director, will give its spring concert at Orchestra Hall, Wednesday evening, April 17, at 8:15 p. m. The club will present Haydn's "Creation," with the assistance of Margery Maxwell, soprano of the Chicago Opera Association; Eugene Dressler, tenor, and Gustav Holmquist, bass, besides fifty members of the Chicago Symphony Orchestra and Harry T. Carlson, organist.

#### Notes

The second Young American Artists' Series, presented by Glenn Dillard Gunn and under the management of Jessie B. Hall, was opened Thursday with the recital given in the Fine Arts Recital Hall by Katherine Lewis, pianist, and Arthur Boardman, tenor.

The Lenten cantata, "The Triumph of the Cross," by H. Alexander Matthews, was sung by the choir of the Church of the Holy Spirit at Lake Forest, Ill., on Good Friday evening, March 18. The soloists were Anna Burmeister, soprano; Robert Laren Quait, tenor; Clarissa Grief, organist, and Arthur Ranous, baritone and director.

JEANNETTE COX.

## NEW YORK CONCERT ANNOUNCEMENTS

### Thursday, April 4

**New York Choral Society**—Marcella Craft, soprano; Alma Beck, contralto; Arthur Hackett, tenor; Arthur Middleton, bass, soloists. Verdi's "Requiem." Evening. Carnegie.

**Ruth Cramer-Janet Jackson.** Afternoon. Princess Theatre.

### Friday, April 5

**Reinald Werrenrath.** Song recital. Evening. New York University.

**Margaret Matzenauer.** Song recital. Afternoon. Carnegie.

### Saturday, April 6

**Mischa Levitzki.** Piano recital. Evening. Aeolian.  
**Jascha Heifetz.** Violin recital. Afternoon. Carnegie.  
**Max Rosen, Sophie Braslau, Max Gagna.** Evening. Carnegie.

### Sunday, April 7

**Maud Powell.** Violin recital. Afternoon. Carnegie.  
**Harold Bauer, Pablo Casals, Jacques Thibaud.** Afternoon. Aeolian.

### Monday, April 8

**Letz Quartet.** Evening. Aeolian.

### Tuesday, April 9

**Schumann Club.** Evening. Aeolian.  
**Schola Cantorum.** Evening. Carnegie.  
**Maurice Dambois.** Afternoon. Aeolian.

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### Wednesday, April 10

**Alma Real.** Song recital. Afternoon. Aeolian.

### Thursday, April 11

**Alice Sjoselius.** Song recital. Afternoon. Aeolian.  
**Anna Shomer-Rothberg.** Song recital. Evening. Aeolian.

### Friday, April 12

**Clara and David Mannes.** Afternoon. Aeolian.  
**Mayo Wadler.** Violin recital. Evening. Aeolian.

### Sunday, April 14

**Aurelio Giorni.** Piano recital. Afternoon. Aeolian.  
**Toscha Seidel.** Violin recital. Afternoon. Carnegie.  
**France Woodmansee.** Afternoon. Punch and Judy Theatre.

### Monday, April 15

**Oscar Seagle.** Song recital. Evening. Aeolian.  
**Banks' Glee Club.** Evening. Carnegie.

### Tuesday, April 16

**Marcia van Dresser.** Song recital. Afternoon. Aeolian.  
**Florence Cole-Talbert.** Song recital. Evening. Aeolian.

### Thursday, April 18

**Haarlem Philharmonic Society.** Morning. Waldorf-Astoria.  
**Singers' Club of New York.** Evening. Aeolian.  
**Orchestral Concert.** Evening. Carnegie.

### Sunday Concerts at Greenwich Village Theatre

A series of concerts at popular prices will be given at the Greenwich Village Theatre on Sunday afternoons in

April, beginning April 7, at 3:30, under the joint management of the Greenwich House Music School and the Greenwich Village Theatre. The artists who will appear at the opening concert are Marcia van Dresser, soprano, and Sascha Jacobson, the young Russian violinist. Others to appear at the subsequent concerts are George Harris, Jr., May Mukle, David Bispham, Katherine Ruth Heyman, the Edith Rubel Trio and Louise Homer, Jr. These concerts are to be given as a result of the encouraging growth of the music school, which was opened last year to impart musical training and an appreciation of music to the children of the lower West Side.

### San Carlo Opera Wins Washington

The climactic finish of a week of opera, acclaimed enthusiastically by critic and layman alike, was the concert on Easter Sunday evening by the San Carlo Opera Company under the direction of Fortune Gallo.

On Monday, March 25, Fortune Gallo, impresario, brought his "all star" opera company to Washington, opening with a gala performance of "Aida" for the benefit of the District Chapter Red Cross Free Wool Fund. The share of that charity was about \$1,300. The President and Mrs. Wilson attended the benefit performance accompanied by Mrs. William H. Bolling, mother of Mrs. Wilson, Miss Bertha Bolling, Miss Helen Woodrow Bones, and Mr. John R. Bolling. The box holders and patrons were Countess di Cellere, wife of the Italian Ambassador; Mme. Aldunate, wife of the Chilean Ambassador; Judge Tuohy, Mrs. Marshall Field, Judge and Mrs. E. B. Parker, Col. and Mrs. Keller, Col. and Mrs. Clarence Ridley, Corps of Engineers, U. S. A.; Mrs. Graft, and Mrs. Bernard Baruch. Some of those in the audience were Mrs. Newton Baker, Admiral and Mrs. Benson, the Assistant Secretary of the Navy and Mrs. Franklin Roosevelt, Capt. and Mrs. Norton, Maj. Gen. and Mrs. George Barnett, Rear Admiral and Mrs. Seaton Schroeder, Capt. and Mrs. H. A. Field, Miss Mabel Boardman, Lady Reading, Countess di Cellere, Mme. George Bakmeteff, former Ambassador and Mrs. George Marye, Judge and Mrs. E. B. Parker, Rear Admiral Stanton, Admiral and Mrs. F. F. Fletcher, Col. and Mrs. James Canby, Admiral and Mrs. Newton, Capt. and Mrs. A. L. Willard, Maj. and Mrs. Casper Miller, the Engineer U. S. Army box; and Col. and Mrs. Keller.

Taking into consideration that it was Holy Week it was to be expected after this opening gala night the audiences would show a large falling off, but such was not the case. Continued large attendance was the order of the week, an attendance justified by the splendid ensemble, for in Fortune Gallo the United States has acquired a man who is doing educational work as well as artistic, a man who fully realizes that "stars" at high prices are for the few; that true, well trained voices, both principals and chorus, are the thing. For three seasons it has been gradually percolating through the mind of the Washington general public that the San Carlo Opera Company is just what they have been talking about and waiting for; opera at popular prices, voices and acting fully up to the best standard in most cases and scenic effects adequate. Of especial interest to the critic and teacher was the work of Luisa Darclee, lyric soprano, who not only sang the performances accredited to her on the original programs but on the opening night also sang Aida in place of Elizabeth Amsden.

Manuel Salazar's singing and beauty of voice are always welcome. To quote the Washington Post: "Salazar aroused the enthusiasm of one of the most critical audiences of the season." Stella de Mette, Edwidge Vaccari, Marcella Craft, Joseph Royer, Marta Melis, Giuseppe Agostini, Angelo Antola, Pietro de Bassi, all are of the best.

And all this fine work is the result of keen appreciation of artistic values on the part of Maestro Gallo and his conductor, Carlo Peroni.

D. R.

### Irish Republic Anniversary Celebration

The second Irish Republic anniversary celebration, under the auspices of the United Irish-American Societies, was held before a packed house on Sunday evening, March 31, at Carnegie Hall, New York. Addresses were delivered by the Rev. Peter E. Magennis, O. C. C.; Mrs. H. Sheehy-Skeffington and John Devoy. The musical part of the program was rendered by Helen de Witt Jacobs and R. L. Gannon.

Miss Jacobs' work was outstanding. She made a deep impression with her violin solos, which she played with with much pathos and brilliancy. She was ably assisted by Marjorie E. Jacobs as accompanist.

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St. Louis, Mo., March 25, 1918.

Eddy Brown, another of Leopold Auer's artists, was soloist of the thirteenth symphony concert on Friday and Saturday, March 8 and 9. Mr. Brown chose, and stood with flying colors, the acid test of the violinist, the Tschaikowsky concerto in D. There is perhaps no other work which invites so much criticism, because of the number of famous artists who elect to play it. Be it said to Eddy Brown's credit that the criticism which followed his solo was unreservedly in his favor. The technical demands of the Tschaikowsky are very rigid, but the fingering and bowing of Mr. Brown made technic a negligible thing. It was forgotten, as it should be but rarely is, in the beauty of tone and interpretation. If there is one thing that stands out more than another about Eddy Brown's playing it is the life of it. One seldom hears an artist to whom it has been given to put into his music so much of the most vivid in life. The smoothly flowing melodies of the *andante* revealed a resonance of tone that intensified the melancholy of the simple Slavonic themes. Contrasted with the rather quiet character of the middle movement, the first and last were effective in their brilliancy. The program closed with the Dvorák Slavonic rhapsody, a riot of color built up on compelling rhythms.

The Beethoven overture to "Coriolanus," the opening number, was given a beautiful reading by Mr. Zach. The Mozart symphony in G minor, with its charmingly quaint, simple melodies, was very interestingly done.

### "The Golden Legend" Splendidly Performed

Frederick Fischer, in his production of "The Golden Legend" on Tuesday night, March 12, reached the climax of his season of four oratorios. Mr. Fischer, his four soloists—May Peterson, Christine Schutz, Frederick Gunster and Arthur Middleton—the Pageant Chorus of 200 voices, the Symphony Orchestra, the organ and the cathedral bells (made many years ago for the first performance), proved to be a group of forces that gave much more of life and vividness than is usually present in oratorio. One of the largest houses of the season filled the Odeon, and the sterling worth of the work on the part of soloists and chorus called forth sincere appreciation from the audience. There were a number of things that contributed very appreciably to the unqualified success of the evening. One was struck by the unusual sense of tone production that was conspicuous in the chorus. Then, too, there was most satisfying response to Mr. Fischer's excellent direction in phrasing and shading. On the whole, the work of the chorus was clean cut and very musical. Dramatic effects were heightened at every opportunity by the volume of tone contributed by the organ, and in restful contrast one heard the clear, resonant stroke of the bells.

Miss Peterson's flexible soprano, which she uses with musicianly interpretation, was effective in her solo, "Why Should I Live?" Her duet with Mr. Middleton, "Sweet Is the Air With Budding Haws," was one of the charming things of the evening. Mr. Middleton was splendid throughout his many solos. His voice is big and of beautiful quality. Charm is the word that best identifies Christine Schutz—charm of voice and charm of personality. One listens and then looks, and the second impression

strengthens the first. Her voice is of warm, sympathetic quality, and her interpretation is that of the artist. Frederick Gunster was limited by the score until the last scene, in which he was given an opportunity to do some good work. His tenor is of fine range, and back of it is enunciation far above the ordinary and dramatic ability that was rather surprising.

With each succeeding presentation Mr. Fischer is disproving the skeptics who prophesied that oratorio could not survive one season. In fairness to Mr. Fischer, he stated that this is the fourth season of the Pageant Choral Society. St. Louis looks back over this season and forward to the next with an affectionate sense of ownership in an organization which has had the courage to march along the high road of oratorio, heedless of mud and shrapnel, to victory. Mr. Fischer is heart and soul in the Pageant Choral and the Pageant Choral is with Mr. Fischer, heart and soul; of such sympathetic co-operation is victory wrought.

### An Ovation for Mme. Schumann-Heink

Mme. Schumann-Heink, with her usual charm, agreed to the request of the Food Conservation Committee of St. Louis, to come on a day earlier than her recital engagement required, to be the guest of honor at a large luncheon at the Mercantile Club, to raise funds for the continuance of food conservation work here. Needless to say, the response to the luncheon invitations proved almost more than the committee could handle, growing by leaps and bounds, until it was a perfect demonstration of homage to Mme. Schumann-Heink by all St. Louis. Every table showed a large vase of American Beauty roses, with a pledge card attached to each flower. Over \$4,000 was raised in a few minutes after the singer's plea for the generous giving of funds to this cause. There was patriotic singing by the crowd throughout the luncheon, and, at its conclusion, a number of the best known patriotic songs by Mme. Schumann-Heink.

About 3,000 people filled every available space in the Odeon, with an overflow to the extent of 200 on the stage, for her recital on Friday night, March 15. Two arias, one from Handel's "Rinaldo," the other, "Ah, Mon Fils," from Meyerbeer's "La Prophète," were the most pretentious on the program, but it was "Danny Boy," "At Parting," and finally "When the Boys Come Home," that swept her hearers off their feet. Patriotic songs are being sung on all occasions these days, and through constant repetition may have lost something of the composer's original depth of feeling, but it was for Schumann-Heink to give them an intensity that we have not known before. Half a dozen boys in khaki in the front row of the seats on the stage made a background that deepened the dramatic note in her singing of the patriotic songs. Edith Evans played accompaniments and also a group of solos.

Mme. Schumann-Heink appeared under the direction of Elizabeth Cueny.

### Levitzki Accorded Enthusiastic Reception

To the youngest and least known of the symphony soloists of the season, Mischa Levitzki, was accorded the most enthusiastic reception of the year. Mr. Levitzki chose the Saint-Saëns concerto in G minor for piano, and from a technical standpoint he could have hardly made a better selection for the display of his pianistic accomplishments. There was every opportunity for the smooth, limpid runs, the finished beauty of his trill, his skill in double thirds and flying octave passages. One could but wish that he had elected to play something of more depth and dramatic scope, for even through the frosty lightness of the Saint-Saëns interpretative ability to a high degree was discernible. Mr. Levitzki responded with evident pleasure to nine or ten recalls, but, with deprecating gesture, showed his submission to the no encore rule.

An interesting feature of the concert was Ernest R. Kroeger's overture, "Thanatopsis." The audience found the St. Louis composer's writing interesting in its entirety. It contains beautiful solos for cello, viola and violin. The themes are skillfully orchestrated and gradually worked up to a dramatic climax. Mr. Kroeger acknowledged the appreciation of his audience upon its insistent demand.

Max Zach, whose notable successes in interpretation are Tschaikowsky and Beethoven, placed the Beethoven symphony in C minor on the latter half of the program. It was a most satisfying reading—every theme defined with clarity and a beauty of tone that will linger with his audience. The Balakirev "En Bohème" was given for the first time at this pair of concerts. It is not so vivid as many of the Russian things, but it is interesting and was extremely well done. The concert was, on the whole, one of the most interesting of the season.

### Rosalie Miller Delights as Soloist at Pop Concert

Rosalie Miller, soprano, was soloist at the Pop on Sunday, March 17. She has a voice of decided range and beautiful quality. She sang two arias, one from "The Marriage of Figaro" (Mozart), and the other, "Connais-tu le Pays," from "Mignon." Later there was a group of five with piano accompaniment. Of these the best were the Fauré "Carnival" and the la Forge "Retreat." It was a request program and included the first movement of the Schubert "Unfinished" symphony. Other numbers were the overture to "Tannhäuser," the Luigini Egyptian ballet and the

Saint-Saëns "Dance Macabre." Perhaps out of deference to the day, March 17, Mr. Zach concluded the program with the Herbert Irish rhapsody.

### Marie Ruemmeli's Second Recital

Marie Ruemmeli gave the second recital of her season at the Sheldon Memorial, assisted by her sister, Alice Ruemmeli, and Mrs. C. J. Luyties at the second piano. The most interesting numbers on the program were the Isidor Phillip "Vision d'Automne," dedicated to Miss Ruemmeli, and the M. E. Gignoux prelude in C minor, which was played for the first time in America at this recital. The concerto in D minor of Rubinstein opened the program, which comprised the names of Mendelssohn, Schubert-Liszt and Strauss-Tausig, in addition to the ones previously mentioned. Miss Ruemmeli has acquired a technic that is equal to severe demands. Her tone is big and of a pleasing roundness that was well contrasted in the delicacy of her pianissimo passages. Miss Ruemmeli is a thoroughly interesting musician. Her appearance was under the direction of Elizabeth Cueny. On April 21, she will appear in Milwaukee in recital.

### Musical Club

The March musicale of the City Club was given on Saturday, March 23. The artists for this program were Helen Brown Read, dramatic soprano, and Mabel Bretz, pianist. The most interesting piano numbers were the Debussy polonaise and two Rachmaninoff compositions, "Polichinelle" and "Humoresque." These Mrs. Bretz played with finish and interesting style. Mrs. Read sang a number of songs, which included the Godard "Serenade," an old English ballad, and last, a patriotic number, "The Trumpet Call," Sanderson. Mrs. Read's voice is of range and power and she has dramatic ability.

### Bollinger Compositions Played

Two compositions of Samuel Bollinger were played by his artist-pupil, Margaret Lutkewitte, in her recital, assisted by Edith Pipe Candy, soprano. The program, which was quite comprehensive, was very well handled by Miss Lutkewitte, who is an interesting student. The Bollinger numbers were the Barcola in G minor and the concert mazurka. They are interesting and pianistic and gave Miss Lutkewitte opportunity which she speedily turned to profit.

### Helen Stanley Soloist with Symphony

Max Zach struck a chord of immediate response when he chose the "Pathétique" symphony of Tschaikowsky for the last pair of concerts of the season on Friday and Saturday, March 22 and 23. There is nothing that gives Symphony subscribers more pleasure than this particular symphony. A number of things are noteworthy for their presence on the last program of the season. The development of the orchestra, which has been by leaps and bounds for the past two seasons, reached a climax of tone beauty, ensemble, vitality of rhythm and interpretative skill in the Tschaikowsky that will bear comparison with the best orchestras of this country.

Helen Stanley, of the Chicago Opera Association, was soloist at these concerts. She contributed three arias to the program, Mendelssohn's "Infelice," "L'Enfant Prodigue," Debussy, and Lenora's aria from Godard's "Le Tasse." The most striking thing about Miss Stanley's voice is the silverlike bell quality throughout her range, which is large. In the lower register a very sympathetic quality was present to intensify the dramatic force, thus meeting every requirement.

Liszt's "Lament and Triumph of Tasso" was given a beautiful interpretation. To conclude this program of unusually generous proportions, Mr. Zach selected, to the ultimate satisfaction of many, the prelude to Wagner's "Meistersinger."

The personnel of the orchestra is well balanced; of soloists we have had the best; every program has shown skill in building. To Max Zach is due much in credit, and, further, appreciation. His interest has been deep, his work unflagging, and results are here to show that the conductor of the St. Louis Symphony Orchestra is an artist of unusual worth.

### Levy's Playing Enjoyed

Ellis Levy, violinist, a member of the string choir of the orchestra, was soloist at the last popular concert of the season on Sunday afternoon, March 24. He played the Vieuxtemps in D minor and was so well received that he responded with an encore that proved a novelty indeed. "The Dance of the Ghosts," by Ellis Levy, with full orchestral accompaniment, revealed a gift of Mr. Levy that was heretofore unknown to most of his admirers. He was recalled many times, but chose to give his opportunity of a second encore to a Canadian sergeant, who spoke briefly but dramatically in the interest of the third Liberty Loan drive. The two Skilton "Indian Dances," with the orchestral additions of a xylophone and Mr. Skilton's drum, procured from the Pueblo Indians, were an interesting number on the program. The overture to "Mignon," the fourth movement from the Goldmark "Rustic Wedding" symphony, two Wagner numbers, one from "Lohengrin," the other from "Die Walküre," the Tschaikowsky overture, "1812," and the "Blue Danube" waltz completed her program. A number of encores were requested and granted the oversold house. Of these, the *andante cantabile* of Tschaikowsky was notable.

### Musical Notes

The third of Ernest R. Kroeger's Lenten recitals was given, with the natural progression of the etude from Clementi to Chopin carefully traced. Interesting illustrations showed, by effective contrast, the value of the later highly musical study, as Chopin perfected it, over the purely technical character of the earlier etude.

Two concerts for war relief purposes were given at the Woman's Club, when Estelle Neuhaus, pianist, and

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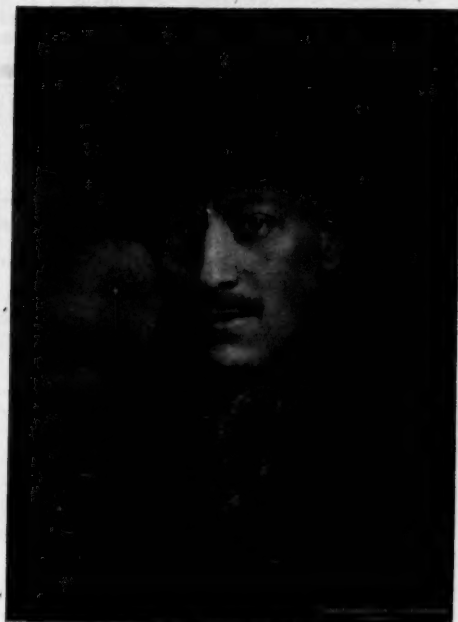


J. Howe Clifford, Shakespearean reader, appeared together for the Edith Wharton war charities in France; the other at the Sheldon Memorial, by Mrs. Martin Lammert, David Earle and H. Max Steindel, solo cellist of the orchestra, assisted by Tyrie W. Lyon at the organ. This recital was for the benefit of the Red Cross and was well attended.

Dorothy Achenbach, playing the Liszt E flat concerto for piano, was the soloist at the eighteenth "Pop" on Sunday afternoon, March 10. Miss Achenbach is one of the most interesting soloists that has been heard during the "Pop" season. Despite her youth, she has acquired a technical foundation that is surprising. One was immediately impressed by the unusual depth and solidity of her tone, resonant in the big passages and clear but exquisitely light in pianissimo. The Rimsky-Korsakoff "Capriccio Espagnol" was brilliantly played. The most interesting orchestral number was the Grainger "Mock Morris Dance," which made a whirlwind close for the concert. The "Pop" next week is the request program of the season. Z. W. B.

#### Dr. Lulek Popular in Concert Work

Dr. Fery Lulek, the Bohemian baritone, was again heard as soloist with the Cincinnati Symphony Orchestra on its last week's tour, at Oxford, Ohio, with Henry Hadley conducting. Together with a group of shorter numbers which were accompanied by the orchestra, he sang Massenet's "Vision Fugitive." This trained lawyer-baritone has already won considerable praise for his exceptional histri-



DR. FERY LULEK,  
Baritone.

onic abilities, as well as for his unusual vocal ability, and his success is fast placing him in the front rank of the baritones of the day. During the coming season Dr. Lulek will be heard more extensively in concert than heretofore and will appear with several of the prominent orchestras. After his recent appearance with the St. Louis Symphony Orchestra, one of the local critics, speaking in the Post Dispatch, said of Dr. Lulek that his voice possesses exceptional range, is attractively musical in tone and lyric rather than dramatic in timbre; that it is used with the most polished expertness, and that the singer showed punctilious care in interpretation, giving every syllable its proper thought and feeling. While Dr. Lulek is at present connected with the Cincinnati Conservatory of Music, in charge of the vocal department, and will continue this connection during the coming season, special arrangements have been made which will permit of his filling a limited number of orchestral and concert engagements during the season.

#### Another Mana Zucca Composition Recital

Compositions by Mana Zucca, with the composer at the piano, were given at Cooper Union, New York, Monday evening, March 18, by Irene Williams, soprano; Nicolas Garagusi violinist, and Constance Muriel Hope. The audience was large and enthusiastic.

The program follows:

"Leaves" (violin obligato—Mr. Garagusi), "Prière d'amour," Irene Williams; novelette, Chopin etude transcription, ballad et caprice, Nicholas Garagusi; "Speak to Me," "Mother Dear," "When the Day Has Flown," "If Flowers Could Speak," Irene Williams; "The Turkey Dressing," "The Mystery," "The Pollywog," "My Sore Thumb," "Gossip," "Goodness Gracious," Constance Muriel Hope; valse brillante, fugato humoresque on "Dixie," Mana Zucca; "Tell Me if This Be True," "A Whispering," "Sleep My Darling," "The Wee Butterfly," Irene Williams.

Margaret Volavy, the pianist, is said to have received a personal letter from Mrs. Preston (formerly Mrs. Grover Cleveland), asking her to play Mana Zucca's fugato humoresque on "Dixie" at the Lincoln celebration of the Women's University Club, New York.

#### Verbruggen Sails for New South Wales

Henri Verbruggen, director of the State Conservatory of Music in New South Wales, who recently conducted an orchestral concert in New York, sailed a short time ago

from San Francisco for Australia, via the Sandwich Islands.

#### Four Performances of Handel's

##### "Messiah" by Community Chorus

A special "Messiah" committee has been organized to make plans for the four presentations of Handel's "Messiah," free to the people, by the New York Community Chorus, Harry Barnhart, conductor, in the four quarters of New York.

The membership of this committee is as follows: William S. Bennet, Mrs. Coleman Dupont, Mrs. Archibald Fisk, Dr. Percy Stickney Grant, John Haynes Holmes, George Hamlin, George F. Kunz, Mrs. Mortimer Lloyd, Dr. John Howard Melish, Dr. William P. Merrill, William Fellowes Morgan, Sydney Moses, W. John Murray, George Foster Peabody, Dr. Stephen S. Wise, Dr. William T. Manning.

The four presentations will be in the North, South, East and West of Greater New York, and the first will be the presentation in the great hall of the College of the City of New York, on Thursday evening, April 4. All singers familiar with "The Messiah" are cordially invited to take part in these events, the object of which is to announce to the four quarters, in a great free service of song for and with the people, the eternal truths embodied in "The Messiah."

Singers wishing to participate are asked to attend the next regular Friday rehearsal at the Chalf School, 163 West Fifty-seventh street, at 8.30 o'clock, or to communicate with the office of the Community Chorus, 130 East Twenty-second street.

#### Vera Kaplun Aronson in Record Trip to Denver

On Tuesday afternoon, March 12, a telegraphic message reached the Russian pianist, Vera Kaplun Aronson, inquiring whether she could at once replace Yolanda Mero in a joint recital with Efrem Zimbalist on March 14 at the Auditorium in Denver. Barely fifteen minutes after accepting the engagement, her program was flashed over the wires to Denver and six hours later she was on her way to Colorado, arriving in Denver on the day of the concert.

Denver's leading daily, the Rocky Mountain News, of March 15, refers to Mme. Kaplun Aronson's playing as

Wherever and whenever "With  
All My Heart and Soul" is  
used applause is sure to follow.

#### "The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burn-  
ing Till the Boys Come Home.")

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follows: "Owing to the illness of Yolanda Mero, Vera Kaplun Aronson was substituted. Mme. Aronson impresses one as being a great student. She has a fine singing tone. Her simple manner and quaint costume of black velvet were most attractive. In a group of three selections given by Mme. Aronson, 'La Campanella,' by Liszt, stood out. It was beautifully played and displayed her lovely quality of tone. A tone poem by Scriabin was a charmingly rippling number, and the Arensky etude delightful. Mme. Aronson gave as an encore an etude by Chopin."

Mme. Kaplun Aronson is engaged as a soloist for the Chicago series of the Chicago Symphony Orchestra concerts under Frederick Stock for early next fall.

#### Leps at Allentown Camp

To Wassili Leps belongs the honor of conducting the first symphony concert given at the Allentown (Pa.) Camp. The event took place in the big recreation hall, which was crowded to the doors by an eager throng which waxed enthusiastic as the program progressed, and at its close gave three hearty cheers for the conductor and his men. Fifty members of the Philadelphia Orchestra, under Mr. Leps' direction, gave a program made up of the Sibelius tone poem, "Finlandia," the "New World" symphony of Dvorak, the "Sylvia" ballet suite of Delibes and the Tchaikowsky "Marche Slav." It was a spirited performance throughout, and Mr. Leps and the members of the orchestra thoroughly deserved the applause accorded them.

Official greeting was accorded Mr. Leps and his men when they arrived, and they were escorted about the camp. At 6 o'clock they were the guests of the camp commander and head of the entire ambulance service at the officers' mess.

#### How Novaes Plays

(B. L. T., in the Chicago Tribune)

What impressed us in the piano playing of Mile. Novaes—and very likely the thought occurred to you—was the distinctly feminine note. Here is a sturdy young woman, with strong arms and wrists, who is not trying to play like a man. It will not be said of her, as was said of Carrefio, that she rides on the top of the orchestra. And, without knowing anything about her still earlier life, we



VICTORIA BOSHKO,

The pianist, who was heard in recital with Eugen Yanye, the Belgian violinist, at Aeolian Hall, New York, Thursday evening, March 28.

should conjecture that she never devoted hours daily to practising fortissimo, merely to acquire "strength."

There may have been a time when a woman pianist felt compelled to "play like a man," or to try to, in order to earn that doubtful praise; but there is no occasion for such athletic striving today. It is not demanded that in a purely interpretative art a woman should seek to develop something foreign to her nature. Mile. Novaes has made a sensation because she is her own interesting self. She is, too, "different," and to be different, in the highest degree, is another definition of genius.

#### Amparito Farrar Wins New Favor

Amparito Farrar, the young California soprano, who scored a great success at her concert in Aeolian Hall on January 18, sang the role of Elizabeth in "Tannhäuser" (in English) with the New York Philharmonic Orchestra at Granville, Ohio, on March 16. Last month she also



Photo by Mishkin.

AMPARITO FARRAR,  
Soprano.

sang a return engagement at Ottawa, where she won immediate recognition of her art, and exquisite quality of her voice, and was obliged to repeat her program two days later to a larger and more enthusiastic audience. Another engagement will take her to Northampton, Pa., at the Spring Festival to be given there in May.

#### Florence Macbeth Has Numerous Engagements

Florence Macbeth, the charming coloratura soprano, who was so very successful at her debut recital here a few weeks ago, is busy filling many engagements, as well as doing her bit in singing to the boys in the camps and assisting at other patriotic and charitable affairs. On March 25 she sang at the Academy of Music, in Brooklyn, N. Y., at the meeting of the Girls' Patriotic Service League, and her selections, as always, aroused great enthusiasm among the audience. On April 11 Miss Macbeth is engaged to appear with the Harmonic Club, of Cleveland; on April 14, with the Worcester Musicians' Relief Association at Worcester, Mass., and on April 23, with the Apollo Club, of Brooklyn.



ELLA  
DELLA



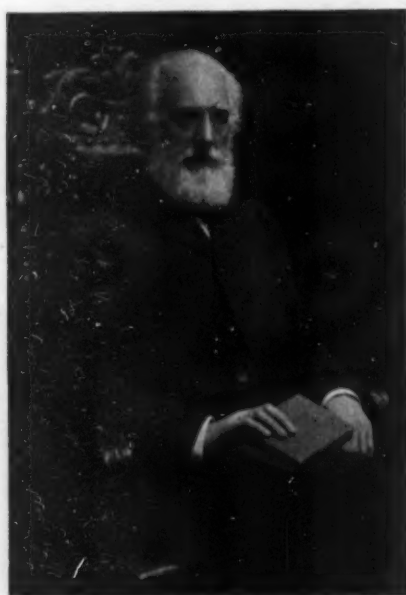
## HENRY SCHRADIECK—IN MEMORIAM

By ARTHUR M. ABELL

The entire violin world mourns at the bier of Henry Schradieck, for it has lost in him a luminous light, a veritable high priest of art, a man who consecrated his whole life to the cause he loved so well. Violin pedagogy, in particular, has lost in him one of its most substantial pillars, for although Schradieck won renown as a performer three and four decades ago in Europe, it was chiefly in the pedagogic field that his greatest services to art were rendered, both as composer of violin studies and as a teacher. His studies became world famous and the names of his pupils are legion.

### Some of His Pupils

Many of them have attained fame, as Maud Powell, Theodore Spiering, Arno Hill, Max Pilzer, Nicolai Sokoloff, Geraldine Morgan, John Dunn, Kathryn Platt Grun, Carl Hansen, the teacher of Edwin Grasse, whom Schradieck always called his musical grandson, and George Lehman Geiger, Schradieck's assistant at the Broad Street Conservatory, Philadelphia. There are Schradieck pupils in every orchestra in America. Many of his disciples studied later with Joachim, Sevcik and Auer, and became known as the pupils of these masters. For instance, our two eminent American violinists, Maud Powell and Theodore Spiering, both studied for several years



THE LATE HENRY SCHRADIECK.

with Joachim, but the foundation of their violinistic education was laid in this country by the departed.

### His Influence in America

A biographical sketch of Schradieck appeared in the obituary notice in last week's *MUSICAL COURIER*.

Schradieck's influence was broad and far reaching because of his manifold gifts and activities. His influence on the younger generation of violinists in this country, where he spent the last half of his life, was very marked.

Although he studied four years with David at Leipzig and only one year with Leonard at Brussels, he considered himself an exponent of the Belgian school rather than of the German. Theodore Spiering, who was perhaps closer to him than any other of his distinguished pupils, tells me that Schradieck assured him that he had learned more from Leonard in one year than from David in four.

### Friend of Rubinstein, Auer, Joachim, Wieniawski, Etc.

During the four years that he taught at the Moscow Conservatory, 1864-68, he became a firm friend of Anton and Nicholas Rubinstein and of Leopold Auer. One of the first of his colleagues to call on Auer after his recent arrival in New York was Schradieck. The two veteran violinists, who had been associated together in Moscow fifty-four years ago, had not met for decades. It was a touching scene. Schradieck was a warm personal friend of Wieniawski, Joachim and Sarasate, and on the walls of his music room can be seen framed autograph manuscripts dedicated to him in the handwriting of those great artists. He also held Ysaye and Kreisler in high esteem, both as artists and as men, and he regretted exceedingly that he was unable to be present at the recent stag party at Spiering's home, to greet them.

Through his activities as a conductor in Leipzig, Bremen and Cincinnati he became well versed in orchestral literature.

### His High Ideals and His Loyalty to Them

Schradieck was ever a man of high ideals both in his beloved art and in his whole attitude toward life; lofty in character, noble, thoroughly honest, modest, unassuming, tenacious and unrelenting in holding to what he considered his duty, generous to a fault, a loyal colleague, a true friend, a devoted husband and father, he was the personification of Shakespeare's immortal words

"This above all—to thine own self be true;

And it must follow, as the night the day,  
Thou canst not then be false to any man."

Schradieck never was false to any man, nor was he ever false to his lofty art principles. He has left his "footprints on the sands of time." He was not quite seventy-two years old when he was so suddenly and unexpectedly called away. He died of heart failure. He was actively engaged in teaching to the very last; in fact he was deeply grieved because his physician would not allow him to work on Monday, the last day of his life.

### The Funeral Service

The funeral services, which I attended, were held at his home at 235 Washington avenue, in Brooklyn, Thursday evening, March 28, from 7 to 8 o'clock. The Rev. Jacob W. Loch, who conducted them, after reading one of St. Paul's best known and most inspired utterances, I Cor. 15, paid a beautiful and touching tribute to the memory of the departed, emphasizing his splendid traits of character and his unswerving loyalty to his life work. After the address one of the dead man's favorite pieces, the immortal largo from the Bach double concerto of two violins, was played by Theodore Spiering and Edwin Grasse. This was followed by Schumann's "Abendlied," played by Edwin Grasse. There were beautiful floral offerings in great profusion.

## A HENRY SCHRADIECK MEMORIAL TRIBUTE

By Theodore Spiering

One by one the great personalities of a former generation drop out of view and it is a question in my mind whether the public favorites of today really take their place. Without exception the keynote of the great artist and teacher of a former day was universality. His general culture was second only to his musicianship. In the sensational successes attained today these qualities do not seem to be absolutely essential.

The very fact that Henry Schradieck, the great violinist and teacher, was permitted to remain in semi-obscure for the past twenty years, proves to what extent the commercializing of art has progressed and has affected our attitude.

Schradieck was a figure that loomed high in the seventies and eighties. He was a teacher at the Conservatory of Moscow, and concertmaster in Hamburg and Leipzig. It was especially in the latter capacity that he undoubtedly experienced the greatest success of his career. As successor to Ferdinand David, and as one of the most prominent figures of the Leipzig Conservatory, his intimate associates were the luminous personalities of that period. If he would have written an autobiography, it would have been of immense value to the music historian as well as of interest to the general public.

In 1883 Schradieck accepted a call from the Cincinnati College of Music to become the head violin instructor of that institution. At the same time the conductorship of the Cincinnati Orchestra was offered him, which post he held as long as he remained in the West. Although the years in Cincinnati must have proved an immense musical satisfaction to him, I cannot but feel that he should have never given up the atmosphere that surrounded him in Leipzig, for he was of such a retiring disposition and so averse to the mode in practice today of seeking publicity, that he was bound to lose the place in the public interest that was his due.

It was in Cincinnati in eighty-six that I became Schradieck's pupil. When two years later he left the college and was undecided as to his movements, it was with his letter to Joachim that I went to Berlin. Soon after this Schradieck returned to Hamburg intending to re-establish himself in the city of his birth, but the longing for the country in which most of his large family of children were born, soon brought him back to America. From that time on he made Brooklyn his home, and it was there that he passed away on Monday, March 25, after a life of unalterable devotion to his profession.

In recent years he has spent one day each week in Philadelphia at the Broad Street Conservatory. His final lessons were given there two days before his death.

Although Schradieck lived a retired life, his loss will be felt keenly by his colleagues and pupils the world over. For he was beloved and admired both as man and musician. Our relationship in the thirty odd years changed from that of teacher and pupil to one of sympathetic interest in the career of the younger colleague. His friendship meant even more to me than the excellent foundation he gave me as a violinist.

## CLAUDE ACHILLE DEBUSSY

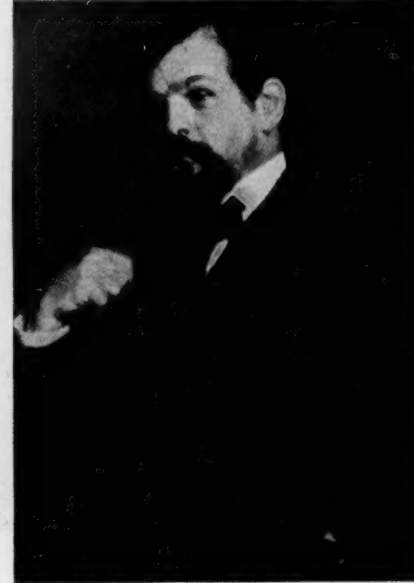
There will be set down here a few salient facts about the life of Claude Achille Debussy, who died in Paris last week. He was, perhaps, the most prominent of French contemporary musicians. In the editorial section of this issue there will be found an appreciation of his work and his position in the music world of today, as far as one is able to judge it at this moment.

He was born on August 22, 1862, at St. Germain-en-Laye, a beautiful town high above the banks of the Seine, with a magnificent old château, situated about fifteen miles below Paris. His musical studies were pursued at that most conservative of institutions, the Paris Conservatoire. He pursued various branches of music there during a period of ten years, winning his first solfège medal in 1874, when only twelve years old, and others in 1875 and 1876; then he took a second prize in piano playing under Marmontel in 1877; a first prize for accom-

panying in 1880; an accessory prize for counterpoint and fugue in 1882; and at last won the Grand Prix de Rome in 1884, as a pupil of Guiraud, the successful composition being his cantata, "L'Enfant Prodigue."

From Rome he sent back first his symphonic suite "Printemps." The jury of the Société des Beaux Arts, made up of Ambroise Thomas, Charles Gounod, Leo Delibes, Reyer, Massenet and Saint-Saëns, very naturally decided that it was unduly modern, deeming it insufficiently precise in form and design, and rejecting it; and the same fate befell his "Blessed Damsel," also written during the Prix de Rome days. After Rome, he travelled for a while in Europe and then settled in Paris, which had been his home ever since. He never visited America.

His first published composition, "La Belle au bois dormant," bears the date of 1880 and in the next quarter century he composed most of the works by which he is known, though some songs and piano pieces followed later, and his latest work of importance was a sonata for violin and piano which was only played in New York for the first time during the season just ending. Of his better known works in larger form, the dates of publication are as follows, though, as Debussy did not use opus numbers, the chronological order of their composition is not the same: 1884, "L'Enfant Prodigue"; 1889, "Printemps," orchestral suite; 1890, three nocturnes for orchestra; 1893, "The Blessed Damsel"; 1895, the string quartet; 1902, that epoch making symphonic poem, "L'Après-midi d'un Faune"; also in the same year his one opera, "Pelléas et Mélisande," first produced at the Opéra Comique, Paris, on April 30, 1902; in 1904 came the two dances for chromatic harp with string orchestra,



From a painting by Jacques Blanche.

CLAUDE ACHILLE DEBUSSY,  
Born August 22, 1862; died March 26, 1918.

and in 1905 "La Mer, trois esquisses symphoniques," for orchestra.

A list dated 1907 announces as "in preparation," "King Lear," "Willowood" and an opera, "Histoire de Tristan"; while other authorities state that he had worked on an opera, "Chimène," and still another after Shakespeare's "As You Like It." For several years the Metropolitan announced regularly on its prospectus that it had the American rights to an opera, "The Fall of the House of Usher," after Poe's tale, part of which he had composed. It is not known as yet whether or not any completed compositions are ready for posthumous publication.

The news of his death was no surprise to those who knew that he had been in precarious health for the last three or four years. Two years ago he was close to death's door, but recovered. It may be that the approach of the insidious malady which finally carried him off accounted for the fact that his productivity was lessened and, as many thought, his inspiration weakened soon after he passed his fortieth year. He had been married, but was divorced several years ago.

### Mrs. George Rasely

Mrs. George Rasely, wife of George Rasely, the tenor, passed away in New York City Tuesday, March 11. Mr. Rasely has been singing in "Chu Chin Chow" this season, at the Century Theatre, and is a church and concert singer of note. William Simmons, Marion Green, Grant Kelliher, Burt Roberts, the pallbearers, and Harold Milligan, organist, were ushers at Mr. and Mrs. Rasely's wedding, July 12, 1917.

### Elizabeth Trapper-Megerle

Elizabeth Trapper-Megerle, a resident of Jersey City for over fifty years, died Monday afternoon, March 25, at 663 Palisade avenue, Jersey City Heights. Funeral services were held at the home the following Wednesday evening. Mrs. Trapper-Megerle was born in Baltimore seventy-eight years ago. Her father, the late John Justus Naas, took an active part in the formation of the Republican party in Maryland. She is survived by five children, six grandchildren and one great-grandson. The children are the issue of her first marriage, to the late George William Trapper. The second husband, the late Andrew Megerle, was an old resident of the Hudson city section. Four children of the deceased have par-



ticipated in worth-while activities. The daughter Emma is a well known newspaper woman and music critic, and the compiler of the Musical Blue Book of America; the son William is head of the construction department in the shops of the Southern Pacific Railroad at Sacramento, Cal.; First Sergeant Henry L. Trapper, United States Army, retired, holds three medals for valor in the Indian, Cuban and Philippine wars; the third son, the late Herman F. Trapper, killed in an automobile accident in Buffalo in 1907, was prominently identified with labor reform work. The other daughters are Mrs. Merritt C. Brainard, of Jersey City, and Mrs. John E. Bischoff, of West Hoboken.

### Theophile Ysaye

Eugen Ysaye, the famous Belgian violinist, received a cablegram from Mrs. Ysaye, now in Nice, France, March 29, announcing the death of his only brother, Theophile Ysaye, a pianist of note.

Theophile Ysaye had never played in America, but was well known on the Continent. He had appeared frequently in joint concerts with the violinist. He was fifty years of age.

### Goodwal Dickerman

Goodwal Dickerman, for a number of years active in dramatic and musical circles, died in Omaha, Neb., recently, after an illness of nearly two months.

### DEBUSSY: AN APPRECIATION

By George Copeland

Debussy was a rather ponderous man—austere and dignified. He had a caustic sense of humor. Debussy was often accused of being a poseur and unfriendly. His capacity for friendship was very deep—therefore not modeled on the Hippodrome scale. He had little to do with his contemporaries, was not a frequenter of banquets and not an indiscriminate drinker of healths. His one passion was to work, and he did not waste his vitality in merely meeting people. It is wholly unimportant whether individuals like the music of Debussy or not; the fact remains that he struck the first salient new note in music since Wagner—a fact of some importance. It is so common a practice and such a futile one, the making of comparisons. The thing of moment is: Has an artist something entirely his own to say? Debussy certainly had. He was the most concentrated human being I have ever known. He had eliminated every unnecessary thing from his life as he did from his music.

If the people who believe Debussy vague would examine the workmanship of his compositions, they would find as clear a structure as in Bach. The world will more and more appreciate Debussy as it discovers that all good art is subjective. Debussy's music cannot be taken by the throat, one has to allow it to do what it likes to one. Of course, many artists resent this as it interferes with their pet notions of personality. Debussy can only be understood through feeling. Most people try to do to it what botanists do to flowers—thereby losing sight entirely of the fact that music is only beautiful sound—and when it ceases to be that, it ceases to be music. No amount of analyzing makes anything beautiful, it only annihilates it entirely. The music of Debussy is drenched with rich light—it is impassioned, fragile, fluid and sonorous. At times it is strangely ecstatic, wistful; but, thank God, never lush or sentimental (and this is what people usually mistake for passion).

Debussy was, in reality, the product of no school, had no affinities with any of his contemporaries. He knew the real mysteries of life and art and how invaluable they are. He was simple, direct, uncannily intelligent. He was destined to revolutionize music and succeeded to a very great extent in doing this—and in his own lifetime. The future will take care of itself. I have lost a friend and a great inspiration.

### The Bohemians Honor Auer

On Sunday evening, March 31, The Bohemians, the famous New York musical club, gave a reception, supper and entertainment in honor of Prof. Leopold Auer, at Delmonico's. About 250 persons attended and after meeting the distinguished guest had the additional pleasure of being able to cheer him and drink a toast to him at the conclusion of Rubin Goldmark's feeling and well delivered eulogy. Professor Auer responded in excellent English. A cabaret arranged by Hy Mayer wound up the evening's merry doings. Among those present were Arthur M. Abell, Clarence Adler, Richard Arnold, William Barber, Theodore Bauer, Eugene Bernstein, Carl Binhak, Alexander Bloch, Artur Bodanzky, Bernard Boeckelman, Arkady Bourstin, Eddy Brown, Ernest A. Carter, Richard Copley, Frank Damosch, Walter Damosch, J. S. Danielson, Edouard Dethier, Edward Falck, Karl Feininger, Mark M. Fonaroff, J. Bertram Fox, August Fraemcke, August M. Gemunder, Walter Golde, Rubin Goldmark, Hugo Grunwald, Martin H. Hanson, Victor Harris, Arthur Hartmann, Carl Hein, Sigmund Herzog, Victor Herbert, Josef Hofmann, William H. Humiston, Henry Holden Huss, Ernest Hutcheson, Lewis M. Isaacs, Sascha Jacobinoff, Carl Joern, R. E. Johnston, Alberto Jonas, Spencer W. Jones, Maurice Kaufmann, Franz Kneisel, Louis Koemenich, Sergei Kotlarsky, Hugo Kortschak, Walter A. Kramer, Fritz Kreisler, Christiana Kriens, Carl V. Lachmund, Alexander Lambert, Gardner Lamson, Mischa Levitzki, Hans Letz, Leonard Lieblich, Max Lieblich, A. W. Lillenthal, Ludwig Marum, Manfred Malkin, Frederic Mariner, Edouardo Marzo, Heinrich Meyn, Daniel

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### Letz Quartet Concert, April 8

The Letz String Quartet announce the last concert of their subscription series for April 8 (evening), at Aeolian Hall, New York. Included in the program is a new work by D'Ambrosio. The success of the last recital (which, by the way, was given despite the fact that Mr. Letz was quite ill) establishes beyond any doubt the favorable and permanent place the quartet has created in musical circles.



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### Mme. Niessen-Stone Activities

Those who are familiar with the splendid art of Matja Niessen-Stone, as exemplified in the singing of her many pupils, know her to be an artist of very fine gifts. On Tuesday evening, March 26, Mme. Niessen-Stone appeared as soloist at a concert of the Modern Music Society, assisted by Francis Moore at the piano. Beauty of voice, interpretation and a complete command of all the technicalities which make so much for the general effect were in evidence, and her enthusiastic audience was quick to appreciate and acclaim. On the program also were Hermann Weil, baritone; Henriette Michelson, pianist, and Anton Hoff, accompanist.

Among Mme. Niessen-Stone's artist-pupils are numbered many singers prominently before the musical world. Namara, who has been scoring many triumphs on the Pacific Coast, has returned to the Niessen-Stone studios and is studying with that teacher, preparatory to her second recital, April 26, in Aeolian Hall, New York. Frieda Rothen gave a recital at West Orange High School, March 22. Frances Parker sang Nedda on March 23 at the Aborn Miniature with marked success. Grace Foster gave a recital at the Princess Theatre, New York, on March 24. Gloria Perles gave a musicale at the home of Mrs. Longyear, Brookline, Mass. Agnes M. Robinson sang the role of Santuzza at a performance in New York, April 1, for the Cath-

olic Fund. Mary Black appeared at a consume recital in Upper Montclair, N. J., recently. Another Niessen-Stone pupil, B. Friedmann, has been engaged as a member of the quartet at the Central Presbyterian Church, Madison avenue and Fifty-seventh street, New York.

### Janet B. Williams, Composer-Teacher

Those who know Janet Bullock Williams as a vocal teacher of decided gifts, and a vocal teacher only, were surprised and delighted when, in Carnegie Chamber Music Hall, a number of her pupils recently presented a musical travesty on the "Nibe - Lungen - Lied," for not only was the entire cast the result of Miss Williams' careful training, but the travesty itself was by her also. It is a most amusing affair, the characters in the order of their appearance being: Water nymphs, Pauline Powell, Elsa Rohde, Ruth Stockwell; Alberic, Mrs. Clement Elmer; Niblungs, Lettie Carner, Helen Batz, Anna Forssell, Ruth Musgrove; Wotan, Edna Braun; Fricka, Viola Larson; Freya, Regis Morrissey; Fafner, Burr Coleman; Fasolt, Raymond Hunter; Loki, Helen Husband; Erda, Miriam Beasley; Siegfried, Margaret Bishop; Bird, Miss Powell; Brunhild, Elise Ketjen; Hagen, Mrs. Elmer; Gutrun, Miss Powell; Dancer, Miss Morrissey; Hunters, Misses Carner, Baltz, Forssell and Musgrove. Each of the singers gave their numbers in a way that was a credit to Miss Williams' teaching.

At Pratt Institute, in connection with Percy Mackaye's "New Citizenship," Miss Williams' "Cinderella" will be presented, which employs over one hundred in the cast. Later she will give a series especially for audiences of children.

### Rubinstein Club News

The Easter matinee, given for the members of the Rubinstein Club, Mrs. William Rogers Chapman, president, was a song recital of Rosa Raisa given at Carnegie Hall, April 2. A complete report of this event will be given in next week's issue of the MUSICAL COURIER.

Hipolito Lazaro, the new Spanish tenor of the Metropolitan Opera Company, will be the assisting artist at the Rubinstein's third and last evening concert for this sea-

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PUPILS OF JANET BULLOCK WILLIAMS, THE GIFTED AND VERSATILE NEW YORK VOCAL TEACHER, WHO PARTICIPATED IN A PERFORMANCE OF MISS WILLIAMS' MUSICAL TRAVESTY ON THE "NIBE-LUNGEN-LIED."

First row (seated) left to right: Anna Forstell, Lettie Carner and Helen Batz, Niblungs and hunters; Regis Morrissey, as Freya; Helen Husband, Loki. Second row: Viola Larson, Fricka; Margaret Bishop, Siegfried; Edna Braun, Wotan; Elise Ketjen, Brunhild; Mrs. Clement Elmer, Hagen; Burr Coleman, Fafner. Third row: Ruth Stockwell, Elsa Rohde, Pauline Powell, water nymphs, and Raymond Hunter, Fasolt.

son, which will be given in the grand ball room of the Waldorf-Astoria, April 9. This marks his first appearance with any club this season. The club choral of over 150 voices will render twelve part songs under the direction of William Rogers Chapman, musical director. Alice Shaw will be at the piano.

April 20 is the date for the sixth and last afternoon musicale of the season, to be given at the Waldorf-Astoria, Astor Gallery. Marie Sundelius, soprano of the Metropolitan Opera Company, and Irma Seydel, violinist, will be the artists for this occasion.

The annual white breakfast, to be given May 4 in the grand ball room of the Waldorf-Astoria, will this year be transformed into a patriotic breakfast, red, white and blue being the colors. Gentlemen for the first time may be invited to join the ladies at the breakfast, and will be with them at their tables throughout the room. Many able speakers will address the members and guests following the close of the breakfast, and Lucy Gates, soprano, will give a song recital.

### National Opera Club "Presidents' Day"

"Presidents' Day" will mark the next rally of the National Opera Club of America, Katharine Evans von Klenner, founder and president, on the afternoon of April 11, at the Waldorf-Astoria, New York. More than one hundred presidents in Greater New York and environs have accepted invitations, and two tiers of boxes have been placed at their disposal. The program will show the brilliant possibilities and progress of the musical talent, professional and amateur, that makes up the club's membership. Acts and scenes from four grand operas will be rendered in costume, with full orchestra and the chorus of the organization, under the conductorship of Romualdo Sapio. An Italian prima donna, Bianchini Cappelli, will make her American debut in an excerpt from "La Gioconda," and Berenice de Pasquali will appear as Violetta in a scene from "La Traviata." Paolo Tuzzo and Mario Valle are assigned chief roles in support, with other artists to be announced. A scene from "Pagliacci" is also in preparation.

Mme. von Klenner will leave for the biennial convention of the General Federation of Women's Clubs in May, at Hot Springs, Ark., where she is to be one of the principal speakers on topics connected with grand opera in America.

### Vernon Stiles on Tour

In addition to his many other engagements, Vernon Stiles, the popular tenor, who is the official song leader at Camp Devens, Ayer, Mass., is making a two months' concert tour of the States of Maine, New Hampshire and Massachusetts. At each of these concerts the singer, in addition to some very delightful programs, will speak in the interests of the Liberty Loan, War Savings Stamps, Smileage books and other war time activities, and will tell something about the life at Camp Devens. These are subjects on which he is well qualified to speak, and those who have heard his narrative of camp life, with its mixture of fun and pathos, know him to be a speaker who exerts a very marked influence over his auditors.

### Arbuckle Choral Club Concert

The Choral Club of the Arbuckle Institute, Brooklyn, Bruno Huhn, conductor, will give its spring concert on Wednesday evening, April 10. The soloists will be: Bessie Dodge, soprano; Walter Greene, baritone, and Alfred Kastner, harpist. The choral numbers will include works by R. L. de Pearsall, Mendelssohn, Elgar, Carl Busch, Montague Phillips, J. G. Calcott, Edward German and Horatio Packer.

## FORREST LAMONT

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### WINS NEW YORK AND BOSTON LAURELS

IN "PAGLIACCI" AND "CAVALLIERIA"

#### New York Herald

In "Pagliacci," Mr. Lamont, as Canio, was the recipient of much well merited applause, especially after the famous "Ridi Pagliacci," magnificently sung and acted. He was fairly given an ovation.

#### New York Herald

Mr. Lamont, in the part of Turiddu, received well merited applause for his artistic portrayal of the part, and his excellent singing.

#### Boston Globe

Mr. Lamont, as the Canio, was at his best thus far, rising to a fine height in the impassioned "Lament."

#### Boston Herald (By Philip Hale)

Turiddu's music lies well within Mr. Lamont's range. He too sang fervently and intensified the character by realistic acting.

### IN "AIDA"

#### New York Globe

Forrest Lamont sang Rhadames with fervor and in true Italian style. His voice has substance and brilliancy.

#### Lamont's Success Second Only to That of Raisa

The success of Lamont was only secondary to that of Raisa. His is a fine rich tenor. He sings freely and skillfully, with fewer faults and mannerisms than most of the Italian tenors. He has an agreeable stage presence, dignity and freedom from nervousness.—Boston American.

### IN "ISABEAU"

#### New York Herald

LAMONT SINGS THE CHIEF TENOR ROLE WELL!

TENOR DOES HIS BEST WORK.

Mr. Lamont has sung in several operas during the season, but did his best work as Folco. He has a splendid dramatic voice and he did exceptionally well with the music of "Isabeau," especially in the duet in the last act.

#### Boston Daily Advertiser (By Louis C. Elson)

The "Song of the Hawk," the gem of the first act, was brilliantly sung by Mr. Lamont, the Rhadames of last Monday. Mr. Lamont's work was throughout commendable.

Direction: JULES DAIBER, Chicago Opera Association





**Overheard at the Brown Recital**

To play in opposition to his revered teacher, Leopold Auer, is an experience which Eddy Brown little anticipated during the years he was toiling in Petrograd under the tutelage of that famous master. But in Chicago, on April 14, when Mr. Brown will be filling a recital engagement, Mr. Auer will be playing at another hall. To show that there is no hard feeling, however, Mr. Auer and Mr. Brown will make the journey together from New York to Chicago and stop at the same hotel. They are more than good friends; in fact, Eddy Brown's reverence for the older man is only equalled by Mr. Auer's affection for his former pupil. Since Mr. Auer's arrival in America, he and Mr. Brown have been much in each other's company, and their joint presence at theatres and concerts has frequently been noted.

Of all the compliments that Eddy Brown received at the close of his successful Carnegie Hall recital, March 17, none pleased him more than that of Professor Auer. The distinguished master, who long numbered Eddy Brown among his favorite pupils—and who has watched his successful career in America with pride and interest—was a boxholder at the recital and most rapt in his attention and delight. Immediately after the final encore, of which seven were demanded at the conclusion of the program, Mr. Auer hurried to the artist's room, where a large throng of well known musicians had already gathered.

"Tell me all that I did wrong," was Mr. Brown's greeting as the famous teacher pressed forward and planted a paternal kiss on the young man's cheek.

"Nothing—there was nothing to criticize. It was beautiful, wonderful, splendid, my child!" were the master's words as he clasped his pupil's hand and kissed him again. "I'm proud of you!" he added. "Proud and happy!"

Professor Auer's accompanist and assistant, Wanda Bogutzka-Stein, was another who pressed forward to greet the young artist. Mme. Stein, who is a Pole, is not only a thorough musician, but a woman of fine education as well, speaking six languages. It is understood that she is a niece of Professor Auer, and for fourteen years she has aided him. She is noted for the severity of her judgment, and knowing this well from his years of study with Auer, it gave the young violinist more than mere pleasure to hear her say, "My child, you played marvelously, and you know how severe a critic I am."

Mr. Brown said later that of all the congratulations offered him on that occasion, these were the ones that

truly struck home and filled his heart with happiness. "I was so choked up I could not speak—as I look upon my master as a god," he remarked, simply.

**Anniversary Exercises at Institute for Blind**

Anniversary exercises of the New York Institute for the Education of the Blind took place on Thursday evening, March 21. These opened with the singing of "The Star Spangled Banner" by the chorus, with organ accompaniment by Harry Sabel, A. A. G. O. The musical program was as follows, and its delivery showed the thorough training these young students have received:

Organ—Allegro, from concerto, No. 6, in B flat (Handel), Harry Sabel, A. A. G. O.; piano—"A May Song" (Foote), Frances Sievert; chorus—"When the Heart Is Young" (Busch); piano—"Legende" (Friml), Anna Pavin; junior chorus—"Hail, Columbia" (patriotic air); "Comin' Through the Rye" (Scotch air); piano—"Whims" (Schumann), George Krauer; chorus—"Merry June" (Vincent); piano—"Two Arabesques" (Debussy), Max Alexander; and organ—toccata in D (Kinder), Leo Heidelberg, A. A. G. O.

Particular mention should be made of the good work of the following: Harry Sabel, A. A. G. O., George Krauer, the Junior Chorus, Max Alexander, and Leo Heidelberg, A. A. G. O.

Besides the musical numbers on the program, these young people showed their ability in the arts of manual training, and gave demonstrations in tuning pianos, caning, basketry, pattern cutting, knitting, machine sewing, weaving, cooking, hand sewing, and woodwork. Mary Butcher gave a clever demonstration of how they study geography, and Anthony Luppino, a fine illustration of the means and methods used in study of arithmetic.

The exercises concluded with the singing of "La Marseillaise" by the chorus to the organ accompaniment of Leo Heidelberg, A. A. G. O.

**Hempel's Nom de Drum**

Speaking of authors, the Los Angeles Tribune recently carried an interview with Frieda Hempel, now on her first concert tour of the Pacific Coast, announcing her engagement in that city to W. B. Kahn, of New York. After quoting the Metropolitan soprano as saying that "it is quite possible we may be married while we are in southern California," and discussing that paradise for weddings, the interview ends with the following somewhat startling statement: "Miss Hempel is the author of 'The Daughter of the Regiment,' her grand opera vehicle." Apparently, Miss Hempel's "nom de drum" is Donizetti.

**Emma Roberts Devotes Art to Patriotic Service**

Emma Roberts, whose beautiful contralto voice delights all who hear her, received from Governor Stanley, of Kentucky, a message that told of the needs of the Franklin County Chapter of the Red Cross and asked if she would give a concert at Frankfort for the benefit of this chapter. Being the true daughter of America that she is, her answer was affirmative, and while making a concert tour where every night counted as a personal benefit, she stepped aside from the "road to fame," and going to her native State, where she had not been since her debut, she gave her voice, her wonderful personality and her enthusiasm to her own people to do her "bit" for a most worthy cause.

The song recital was given by Mrs. A. O. Stanley, wife of the Governor, at the executive mansion, and from far and wide the audience assembled. State officials, senators, congressmen, with their wives, did honor to this daughter of Kentucky whose fame as a singer had reached her home State. The house was literally packed. And Miss Roberts, whose broad intellectual training and refined breeding make her a veritable hostess at her concerts, arranged the program so that all could take an active part. The opening number was "The Stars and Stripes," but not alone did Miss Roberts sing this air—she headed a grand march with a personal escort of the young girls of Frankfort, dressed

as Red Cross nurses and carrying the flags of the allied nations. The ushers wore their Boy Scout uniforms, and the decorations were the flags of the Allies and a profusion of flowers. In the rear of the ballroom there had been erected a platform on which the singer stood, and when she gave her group of folksongs of the Allies, the one chosen for America being "My Old Kentucky Home," she asked all to join with her in the singing.

James Tandy Ellis, writing in the State Journal of this recital, said:

Miss Roberts possesses a contralto voice of wide range and perfect rhythm and melody, and the most striking feature of the higher numbers was the fact evident that she brought her soul and artistic temperament with her voice. Often a careful cultivation at times is disappointing from the fact that the singer lacks the more indispensable genius and adaptability of temperament with execution and in many instances a beautiful voice is lessened in its value by the lack of personality linked with musical power. Miss Roberts possesses all of these striking requirements and further, the charm of a delightful personality, a bestirring eloquence of heart and soul which lifts her audience with her to the interpretation of the finer passages.

It is a matter of uncertain selection as to the most popular numbers which she rendered, but in the beautiful aria of Saint-Saëns, "My Heart at Thy Sweet Voice," it seemed that she rose to the supreme and most beautiful rendition of this lovely number; her voice at times as gentle as a lute "breathing upon a bank of water lilies," and again sweeping into a volume that stirred the heart and soul into melody almost divine in its trembling beauty. All of the numbers were received with rapturous applause and Miss Roberts most graciously responded with a number of encores.

"Steinway is to the pianist what Stradivarius is to the violinist."

—Joseph Joachim.

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## GOTHAM GOSSIP

People's Chamber Music Concert—Women's Philharmonic Affairs—Quaint Club Organized—Elizabeth Kelso Patterson Musicales—Royall Pupils at Vanderbilt Mansion—Lisbet Hoffmann Musicales—Becker Patriotic Songs—Brounoff at Musical Art Club—American Academy Performance and Graduation—Lesley Martin Specialties—Valentine's Newtown Orchestra

Divine Paternity Easter Music—Parisotti and Tollefsen Trio at Music Teachers' Gathering—Otis in Two Recitals—Musicolony Dinner Tonight—Eddy Not Coming East—Southland Singers April 9

The sixth Saturday evening chamber music concert of the People's Auxiliary Club took place March 23 at Washington Irving High School. The attraction was the Kaufman Quartet, with Laeta Hartley, pianist, assisting artist. The program included the Schubert quartet in A minor, op. 20, and two idyls for quartet (MSS.) Frank Bridge (first time in New York). Following this very attractive work, a Grieg quartet was interpolated, and it was greeted as well as followed with applause. While the Schubert

quartet was played with the usual fine ensemble, the Schumann quintet brought out to the full the brightness and dash of which these artists are capable. The scherzo especially was given with much skill, considering its great difficulty for the piano, the time being taken almost presto. Miss Hartley fulfilled expectations in her performance of the work, and the program seemed very much appreciated by the large audience. An interesting talk on the life and musical attainments of Schubert preceded the program. F. X. Arens was the lecturer, and his remarks were most lucid and interesting.

## Women's Philharmonic Affairs

The sixth afternoon musicale of the Women's Philharmonic Society, March 23, at 839 Carnegie Hall, was attended by a large and enthusiastic audience. The compositions of Homer N. Bartlett, which constituted the program, were given by Mme. Buckhout, soprano, who sang "Winds of March," "Two Lovers" and "Douglas, Tender and True"; Harvey Hindermeyer, tenor, who sang "There Is a Heart," "For Somebody" and "L'Amour"; Margaret Kraus, violinist, who played an andante from the concerto, op. 229, and ballade, and Mr. Bartlett, who played "Eldorado," first ballade and "Kyono Shiki," from the Japanese suite. Leila T. Gardner presided at the tea table.

Amy Fay, who has held the office of president for twelve years, and to whom in large measure the society owes the artistic standard which it has always preserved, retires this year in favor of Leila Cannes, the newly elected incumbent. Miss Fay has been elected honorary

president for life. The orchestra of the society, Madeline Eddy, conductor, will give a concert on April 18 at the Hotel Majestic. Mrs. Cannes is chairman of entertainment, and Mrs. Graham, chairman of reception.

## Quaint Club Organized

The Quaint Club, Mrs. Owen Kildare, founder and president, held a patriotic dinner at Keen's on March 26. This club will promote the presentation of the new in music, art, drama, literature and current events, and introduce the younger artists to the public. Emilio Roxas had charge of the musical numbers. Willerby Simmons sang the aria from "La Bohème." Her voice is round and youthful, her diction good and her range unusual. Jules Rignon's rich baritone voice was heard in "Pagliacci," and he delighted his audience both in the operatic selection and in the ballad, "Tommy Lad." Miss Phelps was the accompanist. The speakers were Percy Howard (president of the New York Press Club), Augustus Heaton, Mrs. K. A. Martin, Dr. de Kerlor, Mildred Holland, Rose de Vaux Royer, B. Ogden Chisholm, F. W. Clinton (president of Draco Club), Emmy Howard and Sadie Jansell.

It is the aim of the Quaint Club to bring together men and women optimists who are interested in the patriotic service of expressing the efficiency of happiness and of eliminating the gloom germs.

## Elizabeth Kelso Patterson Musicales

A musicale was given in honor of Ashbel T. Fitch and Estelle Leask during the afternoon of March 20, at Elizabeth Kelso Patterson's home. Five songs were sung for which Ashbel T. Fitch wrote the music and Estelle Leask the words. These songs were "Ninon," "My Garden," "My Islands," "Wind and Sea" and "Pieta." They were well received, and gave much pleasure to the audience. A number of operatic airs and other songs were sung during the afternoon. The pupils were Eloise Cook, Estelle Leask, Helen D. Erskine, Mrs. Arthur Leslie Drew and Annah Hess. The accompanists were Harry Horsfall, Helen D. Erskine and Ruth Brown. The last named is living in the Patterson home this winter, and studies piano. A violin obligato was played by Ruth Shander, another resident of the Patterson home.

## Royall Pupils at Vanderbilt Mansion

Pupils of Mrs. C. H. Royall shared in an interesting benefit in the William H. Vanderbilt mansion, March 26. The participants were Doris Bigelow, Phyllis White, Florence Eckert, sopranos; Mrs. Zabriskie, contralto, and Edward Rechlin, accompanist. Miss Bigelow sang the "Jewel Song" especially well. Various solos and duets made up the program. Special interest was manifested in Miss Eckert's singing of the following songs: "Tis the Spring" (Wolff), "Floods of Spring" (Rachmaninoff), "Dawn" (Leoni), "Wounded Birch" (Gretchaninoff) and "Morning Hymn" (Henschel). Miss Eckert, a young woman of fine presence, with a beautiful soprano voice, sang these songs in a manner which evoked much applause. She had to sing encores. Mr. Rechlin did his work well, as always, aiding the singers in every possible way, and Mrs. Royall was the recipient of congratulations on her pupils' performances.

## Lisbet Hoffmann Musicales

Lisbet Hoffmann's piano pupils, a dozen in number, took part in a musicale at the Criterion Studios, Carnegie Hall, March 23. Katherine Stang, an artist-pupil of Christiaan Kriens, played the violin in two trios and a solo, "Nuages," by Kriens, which pleased the audience so much that she had to repeat it. The remaining pianists who appeared were mentioned in the last issue of the MUSICAL COURIER. Miss Hoffmann is at the head of the piano department of the Walker School, Simsbury, Conn.

## Becker Patriotic Songs

Gertrude Silverman gave a successful piano recital at Gustav L. Becker's studio on March 30. She is one of Mr. Becker's best pupils. Mr. Becker's patriotic hymn, "The Herald of Freedom," words by Fanny G. Becker, has been chosen by C. Mortimer Wiske to be sung at the Newark Music Festival, at the First Regiment armory, Newark, April 30. This song and three others are shortly to be published, and are likely to be widely sung. The titles of the other patriotic songs by Becker are "Columbia Calls," words by Francis Adams Halsted; "Onward America," words by Isabel Howe Fiske, and "The Battle Hymn of Democracy," words by Bradford Webster. A prize was awarded the last named song.

## Brounoff at Musical Art Club

Platon Brounoff, the well known pianist, composer, baritone, lecturer for the New York Board of Education and authority on Russian music, gave a lecture on this subject for the Musical Art Club, March 12. He played his new work, a symphonic fantasy, "The Russian Revolution," which made a sensation. Bernhard Steinberg directed this affair, and some of his pupils sang.

## American Academy Performance and Graduation

The eighth and last performance of the students of the American Academy of Dramatic Arts, Franklin H. Sargent, president, at the Lyceum Theatre, March 22, brought forward Bjornson's play, "The Newly Married Couple," in which Gladys Hurlburt appeared to good advantage as the mother. Louise Pryor also did well. "La Souveraine," a comedy by Vanzyme, had Clare Eames as principal, and this charming young woman appeared in shining light. Marian Hinckley, Ian Keith, Harbert Barnes, Walter Abell, Fay Walker, Mann E. Holiner, Lloyd Hudson, Helen Wallach and Edith Gresham all appeared in various roles.

The annual graduation exercises took place at the same theatre March 25, when diplomas were given twenty-eight students, at this, the thirty-fourth annual event of the sort. Mr. Sargent guided matters as usual, and the presence of graduates, instructors, guests and speakers made the usual lively stage scene. Augustus Thomas gave the principal address of the afternoon, saying many wise and witty things. Brandon Tynan and Grant Mitchell

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also gave talks, and Laura Sedgwick Collins represented and talked for the alumni. The names of Belasco and Frohman, when mentioned by the speakers, were the signal for warm applause.

#### Lesley Martin Specialties

Lesley Martin, the vocal specialist, teacher of many well known singers, not only teaches tone production, etc., but, as he is a linguist, teaches and coaches for singing in French and Italian. Complete operatic repertoire in the original languages, as well as tradition in songs and arias, comprise some of his activities as teacher of voice. Expert pianist, possessing a regular "concert pianist" technic, Mr. Martin gives his pupils orchestral support at the piano.

#### Valentine's Newtown Orchestra

C. I. Valentine directed a performance at the Wana-maker Auditorium of the Newtown High School Orchestra, of Elmhurst, L. I. The orchestra played such well known works as the overture to "Zampa," the "Unfinished" symphony, Handel's Largo, and so forth. Piano, harp, organ and violin solos were also performed. This large variety pleased the audience greatly.

#### Divine Paternity Easter Music

Five separate anthems, including the soprano solo "Fear Not," were sung at the Easter morning service at the Church of the Divine Paternity. Estelle Harris sang this solo as well as "Hosanna," the last named at the afternoon service. John Barnes Wells sang the solos "King Ever Glorious" and "How Calm and Beautiful." Organist J. Warren Andrews played works before and after service by Eugene Gigout, Will C. MacFarlane, L. Thiele, J. S. Bach and Eugene Thayer.

#### Parisotti and Tollefsen Trio at Music Teachers' Gathering

Luigo Parisotti gave an illustrated address on Nicola Vacca's method of Italian singing, and the Tollefsen Trio played works by modern composers at the April 2 meeting of the New York City chapter of the New York State Music Teachers' Association. The Tollefsen Trio is continually before the public, and its playing represents the highest type of effective instrumental performance.

#### Otis in Two Recitals

Florence Otis, the popular soprano, was soloist March 6 at the Globe concert in De Witt Clinton High School. March 15 she gave a recital in Brooklyn, and both these affairs brought her fine success. A more recent appearance was in the Willis Avenue M. E. Church, March 21, as soloist in a choral concert, with Vladimir Dubinsky, cellist.

#### Musicology Dinner Tonight

The twenty-fourth Musicology dinner takes place at Hotel Wellington tonight, April 4. Music and dancing will make the evening pleasant.

#### Eddy Not Coming East

Clarence Eddy has finished a six weeks' tour, covering the Pacific Coast and the Middle West, returning to his San Francisco home March 30. He was last heard at the First Presbyterian Church of Omaha, Neb., with Eugenie A. Whitmore, soprano, assisting. At some of the recitals he played "Vision Fugitive," by Frederick Stevenson, as well as works by the following American composers: George E. Turner, Pietro A. Yon and J. Frank Fryfinger.

#### Southland Singers April 9

Emma A. Dambmann, founder and president of the Southland Singers, announces the closing concert April 9, at Hotel Plaza, Raymond V. Nold, conductor. The affair will be for the Southland Singers Patriotic Fund, and the following soloists will appear: Alice Eversman, soprano; Emma A. Dambmann, contralto, and Edwin Swain, baritone. The U. S. S. Recruit Band, conducted by A. F. Kohl, will be another feature of this coming affair.

#### Norma de Mendoza with Orchestral Society

Norma de Mendoza, soprano, will make her debut with orchestra as soloist with the Orchestral Society of New York, Max Jacobs, conductor, at Aeolian Hall, New York, Sunday afternoon, April 21. She will sing arias from Mozart's "Marriage of Figaro" and Santuzza's aria from "Cavalleria Rusticana," Mascagni.



ORGANISTS WHO TOOK PART IN THE NOON ORGAN RECITAL SERIES GIVEN AT KIMBALL HALL, CHICAGO. Seated (left to right), Tina Mae Haines, Katharine Howard-Ward, Mrs. George Nelson Holt, Mrs. Wilhelm Middleschulte, Alice R. Deal and Florence Hodge. Standing (left to right), Dr. Francis Hemington, William D. Belknap, Hugo P. Goodwin, Walter Keller, Emory L. Gallup, Harrison M. Wild, Allen W. Bogen, Allen Benedict, Herbert Hyde and Mason Slach. The picture was taken immediately after the final recital of the series, on February 22, which was given by Mr. Wild, and shows those who participated with but one or two exceptions. The programs of organ music were presented weekly, on Tuesdays, Wednesdays, Thursdays and Fridays from January 22 to February 22. These recitals proved highly successful and gave an opportunity to music lovers to hear many Chicago organists, besides introducing Kimball Hall, one of the finest concert halls in Chicago.

#### WHERE THEY ARE TO BE

Althouse, Paul—Music Festival, Kalamazoo, Mich., May 24, 25; Evanston, Ill., May 27.  
Auer, Leopold—Chicago, Ill., April 14.  
Bispham, David—Philadelphia, Pa., April 11.  
Bove, Domenico—Philadelphia, Pa., April 11.  
Braslaw, Sophie—Evanston, Ind., April 11.  
Brown, Eddy—Chicago, Ill., April 14.  
Daddi, Francesco—Chicago, Ill., April 4.  
De Gogorza, Emilio—Evanston, Ill., June 1.  
Dostal, George—Lewisburgh, Pa., April 11; Lock Haven, Pa., April 12; Williamsport, Pa., April 13, 15; Hazelton, Pa., April 17.  
Galli-Curci—Albany, N. Y., April 29; Wichita, Kan., April 12; Evanston, Ill., June 1; Denver, Colo., May 8.  
Garrison, Mabel—Flint, Mich., April 5; Fitchburg, Mass., April 9; Evansville, Ind., April 11; New Brunswick, N. J., April 12; York, Pa., April 18; Fitchburg, Mass., April 25; Richmond Festival, Richmond, Va., April 30.  
Gates, Lucy—Newark, N. J., April 30.  
Gentle, Alice—Seattle, Wash., May 8.  
Gunster, Frederick—With the People's Choral Union, Boston, Mass., April 28.  
Heifetz, Jascha—Grays' Armory, Cleveland, Ohio, April 17.  
Hempel, Frieda—Tacoma, Wash., April 5; Omaha, Neb., April 11; Aurora, Ill., April 15; Des Moines, Ia., April 16; Concord, N. H., April 25; Youngstown, Ohio, April 29; Erie, Pa., May 1.  
Hills, Charlotte Williams—Boston, Mass., April 18.  
Herschmann, Arthur—With Women's Choral Society, Jersey City, N. J., April 12.  
Hinkle, Florence—Kansas City, Mo., April 16.  
Karle, Theo—Evanston, Ill., May 30.  
Kline, Olive—Warren, Pa., April 5; Bluefield, W. Va., April 17; Welsh, Va., April 22.  
Langenhan, Christine—St. Louis, Mo., April 10.  
Leginska, Ethel—With Chicago Symphony Orchestra, April 5, 6; Springfield, Mass., May 4.  
MacDowell, Mrs. Edward A.—Houghton, Mich., April 9; Sedalia, Mo., April 16; El Paso, Tex., May 7; Asheville, N. C., May 11.  
Matzenauer, Margaret—Cincinnati Festival, Cincinnati, Ohio, May 9 to 11.  
McCormack, John—Evanston, Ind., April 12.  
Middleton, Arthur—May Festival, Kalamazoo, Mich., May 24, 25; Evanston, Ill., May 27.

Minneapolis Symphony Orchestra—Evanston, Ill., May 27, 28 and 30.  
Morris, Gretchen—Newark, N. J., April 4.  
Muratore, Lucien—Evanston, Ill., May 28.  
Murphy, Lambert—With St. Cecilia Society, Boston, Mass., April 18; Evansville, Ind., April 11; Fitchburg, Mass., April 9.  
Nash, Frances—Dubuque, Ia., May 21.  
Nielsen, Alice—Omaha, Neb., April 4; Marshalltown, Ia., April 5; Salina, Kan., April 8; Ardmore, Okla., April 8; Tulsa, April 11; Little Rock, Ark., April 13.  
Peterson, May—With the St. Cecilia Society, Boston, Mass., April 5.  
Philadelphia Orchestra—Evanston, Ind., April 10.  
Pyle, Wynne—With Russian Symphony Orchestra, Dayton, Ohio, April 12.  
Raisa, Rosa—Boston, Mass., April 5; Bangor Festival, Bangor, Me., October 4; Portland, Me., October 8.  
Rosen, Max—Chicago, Ill., April 14, 23.  
Roberts, Emma—Richmond, Va., April 29.  
Russian Symphony Orchestra—In the Civic Music League Course, Toledo, Ohio, April 10.  
Schofield, Edgar—Evanston, Ill., May 27.  
Silber, Sidney—Kearney, Neb., April 7.  
Smith, Clarinda—Elmira, N. Y., April 16.  
Sparkes, Lenora—Evanston, Ill., May 30.  
Stults, Mr. and Mrs. Walter Allen—Chicago, March 29; Euterpe Club, Chicago, Ill., March 31.  
Sundelius, Marie—With the Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25, 26; Lowell, Mass., May 7; Nashua, N. H., May 9, 10; Evanston Festival, Evanston, Ill., May 27.  
Tittman, Charles Trowbridge—Bach Festival, Bethlehem, Pa., May 24, 25.  
Tsianina—Evanston, Ill., June 1.  
Van der Veer, Nevada—Evanston Festival, Evanston, Ill., May 30.  
Warfel, Mary—Altoona, Pa., April 23; Paterson, N. J., April 4; York, Pa., April 18; Harrisburg, Pa., April 22.  
Werrenrath, Reinald—North Shore Festival, Evanston, Ill., May 30; Cincinnati Festival, Cincinnati, Ohio, May 3, 10.  
Williams, Evan—Middletown, Conn., April 4.  
Wilson, Raymond—Binghamton, N. Y., April 19; Syracuse, N. Y., April 23 and 26.

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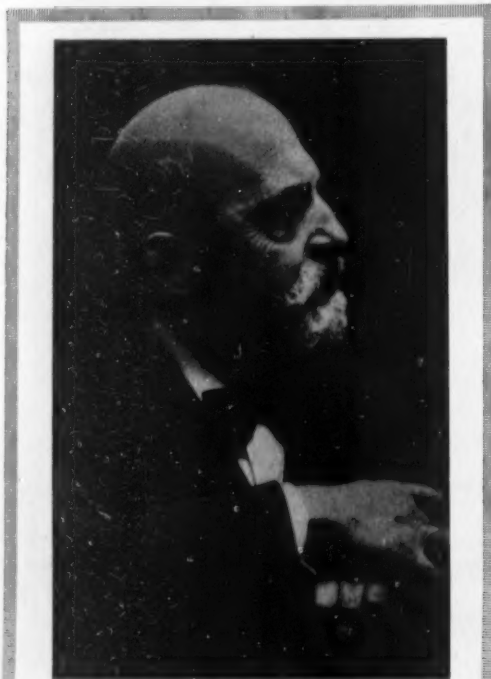


## OPINIONS OF THE PRESS

## First American Recital of Leopold Auer

Leopold Auer, the famous violinist and pedagogue, gave his first American recital in Carnegie Hall, New York, Saturday afternoon, March 23. Long reviews paid homage to the seventy-two year old artist. Excerpts from these New York opinions are herewith reproduced:

Leopold Auer, who gave his first violin recital in America as a veteran of seventy-two years at Carnegie Hall yesterday afternoon, faced an audience in which many of the famous master's pupils were recognized, Heifetz, Rosen and Eddy Brown being among those in the boxes, where places had also been reserved for the families of Zimbalist and Elman. There were other musicians, Kreisler,



LEOPOLD AUER,  
The distinguished violinist and pedagogue.

Saslavsky, Strinsky and Bodanzky, who joined with a representative New York assembly in giving Auer a public and hearty welcome. Mr. Auer's program of old masters was well chosen, including his own arrangements of a Haydn serenade of delicate grace and a vivace that would have been a task for younger fingers. He played simply and with fluent ease a sonata of Handel in A major, that of Locatelli in G, and a concerto of Nardini, accompanied by Wanda Stein, his niece, who came here with him from Petrograd. There were also two Bach pieces for violin alone, and the Vivaldi chaconne. —Times, March 24.

Leopold Auer, the world famous violin teacher, who recently came to this country from Russia, gave his first violin recital in America yesterday afternoon at Carnegie Hall. Born in Hungary seventy-three years ago, Mr. Auer later when a young man was known throughout Europe as a concert violinist. . . . As a teacher he has sent forth, one after another, most of the many younger stars of the violin world who are now before the public.

As was to be expected, Mr. Auer attracted to his recital a large assemblage, which contained many violinists, including several of his well known pupils, and other music lovers, together with a large number, no doubt, of those who are in the local music field curiously inclined. When he first appeared on the platform he was greeted by long continued applause.

Mr. Auer's performance furnished artistic enjoyment of a high order. His poise of manner on the platform, together with his ease and grace of body as he held his violin during his playing, gave satisfaction to the eye. His tone at its best is a fine one; his intonation seemed to be perfect. . . . —Sun, March 24.

Seventy-two years young, Leopold Auer, distinguished as court violinist to three Russian emperors and master of most of the virtuosos now appearing before the public, gave his first American recital yesterday afternoon in Carnegie Hall.

An ovation that lasted fully three minutes greeted his entrance. It was a deserved credit from a public which owes to him the joy of such finished art as his pupils, Efrem Zimbalist, Mischa Elman, Kathleen Parlow, Jascha Heifetz and Eddy Brown, reveal. The last two sat in adjoining boxes, while directly opposite them was Max Rosen. Fritz Kreisler was there, too. The audience looked like an animated musicians' directory. —Herald, March 24.

Yet his audience had no sense of failing power in the great virtuoso and teacher from Petrograd. It applauded in him a master. The audience applauded affectionately and persistently the genius that is still not dimmed. It had gathered for the purpose to pay tribute, not only to a virtuoso who was great and still is masterful, but also to that youthfulness of spirit, which the great teacher has passed on to Zimbalist and Heifetz. —Tribune, March 25.

An event of prime importance in local musical history was the debut in Carnegie Hall yesterday afternoon of Leopold Auer. It was evident soon after Mr. Auer sounded his first note that he was a great artist, a master violinist, and a musician devoted to the loftiest ideals in his chosen field. The reactions of time have had little effect on the essential qualities of his interpretations. His technique was so faultless and facile that its existence was only partly realized. His musical sense was shown to be so rare and eloquent, it ennobled works of even the noblest proportion and significance. —American.

Leopold Auer, the man credited with the development of those violin artists, Heifetz, Zimbalist, Elman and others of ability, made his American debut Saturday afternoon. He is not by profession a public interpretative violinist. . . . Great teachers are not often great performers. Mr. Auer has been described as the exception. Three years ago, at seventy-one years of age, he appeared in single recital in Petrograd at which seats brought fifteen roubles, then equal to about \$7.50 in our money. Such was the Russian estimate of his worth in playing upon the violin. —World, March 25.

Auriats say that the tympanum changes and ages like the hair, the nails and other parts of the body; but Auer's ear drum is evidently unchanged at seventy-three, for in the pieces he played in Carnegie Hall his pitch was always accurate, in double stops as well as in single tones. And whereas Liszt, in his seventies, disliked to play even for his friends, because of his stiff fingers, Auer's fingers are amazingly limber still, as he showed particularly in a vivace by Haydn. The large audience applauded him as delightedly as if he had been one of his own famous pupils, in the flower of youth. —Evening Post, March 25.

A large and vociferous audience awaited the seventy-two-year-old violin veteran, Leopold Auer, at his first American appearance on Saturday afternoon in Carnegie Hall. Every professional and amateur violinist in New York seemed to be present, and the well known Auer pupils with their families almost filled the grand tier boxes. None of the features of a successful debut were lacking; after the Nardini concerto two laurel wreaths were presented and during the inevitable encore period a beveled infant was hoisted on the stage with a large bunch of carnations for the soloist. —Globe, March 25.

Nor, in the stress of new operatic venture, will many New Yorkers forget that Leopold Auer, the famous Russian teacher, gave a recital yesterday afternoon which had a throng of his almost equally famous pupils as a small part of its large number of hearers. The old maestro belied his age by his playing, and proved his art—if such an art needs proving! —Evening Sun, March 25.

Leopold Auer, the patriarchal violinist, gave a recital at Carnegie Hall on Saturday afternoon. A prolonged ovation greeted him as he stood before the crowded house in the dignity of his seventy-two years and great attainments. Doubtless the demonstration caused the emotion which in the Handel A major sonata and in the Bach andante and gavotte would not permit nerve and muscle to follow the mandate of his will, but when he attacked the Nardini concerto his tone had regained its suave purity and his remarkable bow arm its wonted vigor. He delivered the Vivaldi chaconne with sweeping power and vigor. —Evening World, March 25.

The tone which Mr. Auer drew from his magnificent Strad was at its best in the softer passages, but he succeeded in producing broad effects, also, while his playing of the Beethoven "Chorus of Derivishes" was an astonishing piece of virtuosity. With such a performance Leopold Auer could always get a hearing in America, quite aside from all sentimental considerations. —Evening Mail, March 25.

## Hackett Sings with "Electrifying Effect"

Recently, Arthur Hackett, the tenor, appeared as soloist with the St. Louis Symphony Orchestra, Max Zach, conductor, in a performance of Liszt's "Faust" symphony, following which he sang Beethoven's "Adelaide." With reference to his work in the symphony, Albert C. Wegman, music critic for the St. Louis Times, wrote that "Hackett sent silvery tones soaring above the tumult with electrifying effect." Of his singing of the Beethoven number, the same eminent critic wrote as follows:

Arthur Hackett sang Beethoven's "Adelaide" in the first part of the concert wonderfully well. Not only has he a fine conception of the song, but his vocalism is fully equal to the ticklish task of singing it smoothly and giving its sentiment beautiful expression. That he has a rare and radiant tenor voice with which



ARTHUR HACKETT,  
Tenor.

to accomplish this is a fortunate circumstance; his art is the most remarkable part of his singing.

The three following excerpts are from the newspapers of Athens, Ohio, and of Andover and Williamstown, Mass., in all of which places Mr. Hackett made recent successful appearances:

Mr. Hackett has a marvelous voice of great richness and power, a lyric voice of exquisite tone and poetry. His diction is flawless. —Athens, Ohio.

Mr. Hackett has a beautiful tenor voice under full control. Whether singing with full voice or sotto voce, his tone is always agreeable, always expressive. —Andover, Mass.

Mr. Hackett's voice is sympathetic, rich in quality throughout its range, smooth and flexible, and to an American audience it is gratifying to realize that such perfect technique, facility and grace of style, such remarkable diction, such finish, in short, can be produced by purely American training. —Williamstown, Mass.

## Mary Warfel Scores with Martinelli

Mary Warfel added another to her list of successes on March 7, when she appeared with Giovanni Martinelli, tenor of the Metropolitan Opera Company, at Scranton, Pa. Not only did Miss Warfel's playing of the harp delight at this concert, but she was heard at the Dunmore High School auditorium and at Marywood, where she scored similar successes. Both Martinelli and Miss Warfel were the guests of honor at a banquet following the concert:

Mary Warfel, harpist, delighted the students at Marywood, with a splendid recital of favorite selections on the harp, yesterday afternoon. Her charming personality captivated her audience at once and her graceful preliminary description of her program won complete sympathy. —Scranton Republican.

The addition of so pleasing an artist as Mary Warfel to a Martinelli program was one much appreciated by the patrons of the Keystone Concert course. Miss Warfel, an American product, gave ample proof of her command over the harp in her listed numbers. Her rendition of Zabel's "By the Fountain" was exquisitely done

and her brilliant technic was evident in Hasselman's "Valse de Concert." Altogether the concert was a rare musical treat. —Dunmore (Pa.) Dunmorean.

Mary Warfel certainly does not play the kind of harp that is accustomed to being hung on the willows. Hers is a merry instrument, with gay little ways of its own. Looking like Queen Louise of Prussia, before the name of Prussia became a reproach, she brought a distinct exotic touch to the scene. She was as one with her golden harp. She played as if she had little secrets all her own with that golden harp, for she smiled a great deal and made her audience forget that there is a war.

She played with a crisp clarity of tone rarely heard from that perverse instrument, the harp. "By the Fountain" (Zabel) was delicious in its melody and well illustrated her superb technic. The brilliant "Valse de Concert," by Hasselman, was utterly enchanting beneath her fluttering fingers. Her sense of rhythm and her facile lightness of tone gave much distinction to this familiar number. Her tones are never drowned in a welter of swept chords. —Scranton Republican.

## MISS WARFEL, HARPIST, GIVES DUNMORE A TREAT

GREAT AUDIENCE HEARS ARTIST IN HIGH SCHOOL AUDITORIUM. It was the usual large audience that greeted Mary Warfel, the harpist, yesterday afternoon at the Dunmore High School auditorium. Great artists are not a novelty up in Dunmore. The students and townspeople have had an opportunity of hearing a number of famous people, thanks to their progressive superintendent, but none have been more delightedly received than this last Pennsylvanian, who was born in Lancaster. The audience rose to its feet as she entered and stood and cheered vociferously until Miss Warfel took her place on the platform. She has a sweet girlish face. . . . Considering the fact that Miss Warfel had just finished a program at Marywood College and was to give another in the city in the evening, the audience was astounded at her gracious generosity. Miss Warfel's remarkable technic and her wonderful tone and phrasing compelled one to sit enchanted. What makes us particularly proud of this gifted Pennsylvanian and her artistry is the fact that she has had her entire training in America. —Dunmore (Pa.) Dunmorean.

Among the other engagements booked for this popular and gifted harpist are appearances on April 4 at Paterson, N. J.; April 18, York, Pa.; April 22, Harrisburg, Pa.; April 23, Altoona, Pa.

## Warren Proctor Wins High Praise

Warren Proctor, on the occasion of his recent successful Chicago recital, received, among others, the following tribute:

Warren Proctor, the tenor, has for several seasons been a member of the Chicago Opera Company and in that capacity, and likewise on numerous occasions, has been heard by his Chicago friends. But he waited until yesterday evening before appearing here in a full recital.

Mr. Proctor selected a good and quite taxing program, beginning with a Mozart aria and ending with a fine group of songs by Chicago composers. Between these extremes there were three groups of French and English songs which served to show the singer's many good points. The voice is of a rich mellow quality, that makes its strongest appeal when used softly. In fact it would appear from Mr. Proctor's selection of songs that the medium of half voice is his preference. His excellent diction and his, for the most part, admirable tone production, made his delightful interpretation of such songs as the "Love Sonnet" of Thome and Scott's "My True Love Lies Asleep" moments of unalloyed pleasure. —Chicago Examiner.

## Grace Kerns Scores with Toronto Male Chorus

Another successful appearance to add to the many already scored by that charming young soprano, Grace Kerns, was with the Male Chorus of Toronto, Canada, on March 12, when Miss Kerns made her first concert appearance in the Canadian city. Appended are some of the press opinions:

Miss Kerns has a true soprano voice with tremendous range and attractive quality. —Toronto Daily News.

Miss Kerns, who sang six numbers, made a very favorable impression. She has a clear, penetrating voice and a rather easy



GRACE KERNS,  
Soprano.

method, which shows to advantage in all her numbers. —Toronto Daily Star.

Miss Kerns won her special triumph in "Depuis le Jour," from the opera "Louise," which she rendered with appealing emotional expression. —Toronto Globe.

Grace Kerns, of New York, was the soprano soloist who won favor with her audience on her first appearance. Both in ballad and



## OPINIONS OF THE PRESS

operatic selection the singer proved herself equally at home, her musical soprano of fine range and compass being equally pleasing throughout.—Toronto Daily World.

Grace Kerns possesses an unusually pure and brilliant soprano voice. One seldom hears a lyric songstress whose voice is as free from shadows in every register. Her chief offering was "Depuis le Jour," from "Louise." In this greatest of all love arias Charpentier has written music that is intensely dramatic, and yet it can only be sung by an artist who is a mistress of pure song. Without being a dramatic singer, Miss Kerns gave a very lovely rendering of the aria, which showed all the diamond like beauties of her voice.—Toronto Mail and Empire.

## Marie Sidenius Zendt a Favorite in Grand Rapids

Appearing before the St. Cecilia Club, of Grand Rapids, Mich., Marie Sidenius Zendt, the gifted and popular Chicago soprano, won a hearty reception at her recital on March 1. The Grand Rapids press wrote of her in the following glowing terms:

Marie Sidenius Zendt, soprano, in splendid voice, was enthusiastically welcomed Friday afternoon by St. Cecilia members, who declared this artist-recital one of the most delightful of the year. Mrs. Zendt showed her versatility in her interpretations of English, French and Swedish songs, catching their spirit and transmitting it successfully. While her light songs were artistically rendered, she was at her best in the dramatic numbers, in which her individual charm and ingratiating personality were manifest. "Vissi d'arte" (aria from "La Tosca"), Puccini, was admirably rendered, while Mozart's "Alleluia" was very well done. The artist aroused much enthusiasm after her singing of "O si les fleurs avaient des yeux," Massenet; "Menuet d'exaunder," Weckerlin; "Chanson triste," Duparc, and Liszt's "O quand je dors." Her singing of "Her Love Song," by Salter, was an accomplishment of art and grace.—Grand Rapids Herald.

Marie Sidenius Zendt, a soprano with a powerful voice of brilliant quality, made the artist-recital given Friday at the St. Cecilia, one of the most enjoyable of the year. Mrs. Zendt sustained the interest and enthusiasm of her audience throughout her program of arias and ballads by the versatility of her interpretations. Her work was beautifully finished, and she was always in the character of the



MARIE SIDENIUS ZENDT,  
Soprano.

song. The light songs she treated lightly, but she was equal to the big dramatic numbers, to which her voice was best suited. The "Vissi d'arte" from "La Tosca," Puccini, was delivered with splendid effect and her first number, "Per la gloria," Buononcini, was also well suited to the singer's voice and style.—Grand Rapids News.

Mme. Zendt has a big, resonant voice of mellow, beautiful quality, her singing being based upon sound and substantial method. She is well schooled in song literature, her work showing the spirit and quality of each composer. Mme. Zendt was especially interesting in the Swedish songs, as she is of that nationality.—Grand Rapids Press.

## More Werrenrath Tributes

Reinald Werrenrath returned recently from a seven weeks' Pacific Coast tour. During this time he has covered 12,000 miles, having sung twenty-three concerts, seventeen of which were on the coast. He sang the Bach "Passion" with the New York Oratorio Society at Carnegie Hall on March 28. Other bookings include the festivals at Cincinnati, Evanston and Worcester. At the Cincinnati May Festival Mr. Werrenrath will again be heard in the Bach "Passion," and in Evanston he will create the leading baritone role in the premiere performance of David Stanley Smith's "Rhapsody of Saint Bernard." At Worcester, in October, he will sing the leading baritone role in Chadwick's "Judith."

Mr. Werrenrath gave a song recital at the Schubert Theatre in Kansas City on February 27. This marked the twenty-third and final concert of his seven weeks' tour to the Pacific Coast. After returning to New York for a week's rest, on March 8 he appeared in Milwaukee, Wis., in a joint recital with Anna Case. Of the Kansas City recital the Kansas City Star says:

Reinald Werrenrath may be depended upon to deliver the song recital from boredom. His success in doing so yesterday afternoon at the Schubert Theatre lay not so much in the richness and sonority of his voice, its wide range or even scale, as in the fact that he regards music merely as a means of finding out "a number of things."

The baritone brought beauty of tone to the Italian numbers, splendor of style to the French, and clean enunciation to the English.

Mr. Werrenrath made his initial appearance in Denver, Colo., on Thursday, February 21, when he appeared as soloist in the fourth Philharmonic concert:

His reception was most cordial and the approval of his excellent work registered in decided terms. Mr. Werrenrath met the expectations of his listeners, generously displaying not only quality, but conspicuous control. The voice is pliable and alert in responding to the slightest suggestion of shading.—Denver Times.

Yesterday Denver had the first opportunity to prove that the concert performances of the singer are even more full of charm and

delightful than his records. Mr. Werrenrath's prologue to "Pagliacci" was sung with fine style and wonderful sweetness. His voice is deep with a vibrant quality and there is always a sense of brains behind.—Rocky Mountain News.

This was the first public appearance of the splendid baritone, and it is ardently hoped he will return soon. Werrenrath sang himself into a favor that will make his next appearance much more of an event than this. Before he sings a note Werrenrath is in the good graces of his audience. He has a fine personality—the sort of a chap that George Cohan has stamped a "regular fellow."

His rendition of the prologue of "Il Pagliacci" was superb. The purity of tone, the mellow sweetness of his voice, and his interpretative skill were advantageously put on display in this, his opening number. In "Caro Mio Ben" the soft legatos were held with a smoothness that won most hearty admiration. Werrenrath was undoubtedly the big attraction and bright star of the concert.—Denver Post.

## Sundelius Success in "Shanewis"

Marie Sundelius, soprano of the Metropolitan Opera Company, scored an unqualified success as Amy in Charles Wakefield Cadman's new American opera, "Shanewis," as is clearly proved by the following excerpts from the New York newspapers:

Mme. Sundelius had scope for her beautiful voice as Amy.—New York Tribune, March 24, 1918.

The best singing of the performance was done by Marie Sundelius, who had the role of Amy, Lionel's first fiancée, whom he deserted for the Indian girl. Her voice has a lovely quality. With fine, smooth legato and nicely polished phrasing, she made every note interesting. She enunciated her words clearly and gave to the part the proper touch of simplicity.—New York Herald, March 24, 1918.

Marie Sundelius was excellent as Amy, the clearness of her diction in English being no less noteworthy than the beauty and the purity of her voice.—New York American, March 24, 1918.

Marie Sundelius sang well as Amy, and her impersonation held becoming simplicity.—New York Evening World, March 25, 1918.

Marie Sundelius made a sweet voiced and attractive Amy.—New York Evening Mail, March 25, 1918.

Mme. Sundelius carried herself well as Amy, in a part that is dramatically trying, and sang commendably.—Globe and Commercial Advertiser, March 25, 1918.

Marie Sundelius sang Amy's lines excellently and looked very fetching.—Morning Telegraph, March 24, 1918.

Marie Sundelius sang excellently the part of the young Californian girl, Amy.—New York Staats-Zeitung, March 24, 1918.

Mme. Sundelius sang splendidly, the part of Amy.—New York Staats-Zeitung (Evening Edition), March 25, 1918.

## Hans Hess' Chicago Recital Distinct Success

When Hans Hess, the widely known Chicago cellist, gave his annual recital in that city recently he was the recipient of much well deserved praise. The following glowing tributes voice the opinions of the Chicago newspapers on the following day:

Hans Hess presented a program of compositions for his instrument at the Playhouse, Sunday. Of the pieces set forth there were heard the variations symphoniques, by Beethoven. He negotiated this piece with pleasant tone and with enough technical dexterity to make it pleasant to the ear without suggesting pyrotechnic virtuosity.—Herald.

Hans Hess, violoncellist, was heard in Corelli's very difficult sonata in D minor and the variations symphoniques by Beethoven.

## Tafel

COWNS      Tailleurs

**ARTISTS WHO ENDORSE MME. TAFEL:**

Claudia Muzio, Wynne Pyle, Emma Roberts, Tina Lerner, Kathleen Hart Bibb, Marie Tiffany, Frida Bennéche, Marie Sundelius, Margaret Romaine, Dagmar Godowsky, Annie Louise David, Edith Mason, Namara, Maggie Teyte, Irene Stuart and Amelita Galli-Curci.

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the first two numbers in a very serious and ultra-dignified program. Mr. Hess' work has the same qualities of dignity and earnestness and deserves recognition. His tone is expressive and firm, and there is sufficient technical fluency for his needs. His serious attitude toward his art should be a standard for the young generation of musicians.—American.

Mr. Hess, in the Corelli sonata, showed that he has a taste for serious music literature, that he has a reverence for the classic and that he also knows how to invest the modern with tonal warmth and feeling. So while the Corelli sonata was played in strict style, the Boellmann variations were presented in a subjective mood with a round, full tone, and with a way of melodic power. And these variations with piano accompaniment proved more interesting and musically impressive than with orchestral accompaniment. Perhaps Mr. Stock might take a hand and orchestrate them.—Daily News.

Hans Hess, who is not heard by the public nearly as often as he deserves, appeared at the Hayhouse yesterday afternoon. He was heard in the Corelli sonata and the Boellmann variations. It was good playing. Hess made the grave voiced cello stand out firmly and with dignity, evoking a tone of lovely quality and truth to pitch. There was more brilliancy in the Boellmann work, but the brilliancy was never made the occasion of sacrificing the fine tone which appeared in the elder work.—Journal.

Hans Hess exhibited two or three excellent reasons for giving a recital. One was a rich, deep tone, which served him well in the Brahms sonata, and it was in this number that the sagacity of using Mr. Campbell was made clear.—Tribune.

Mr. Hess has gained power most markedly. His tone in sustained passages was rich and full with smoothly molded phrases that had proportion and finish. He gave an excellent reading of the Corelli sonata.—Evening Post.

Hans Hess is a cellist of whom Chicago is justly proud, and that he has a good following here was shown by the size of the audience that went to hear him. Mr. Hess made of the Corelli sonata an excellent medium for his sincerity of musical purpose and his genuine musicianship. Shorter numbers were used with equal success to show lighter phases of his playing.—Examiner.

One knows Mr. Hess as an artist who seeks only the highest ideals. He is excellently fitted, both musically and technically. He has command of his instrument as few of his colleagues, and who, possessing a tone of wonderful carrying quality and sympathetic color, impresses one with his fine appreciation of musical taste. His interpretation of the well known Boellmann variations won him well deserved applause. Very high in technical regard stood the Brahms sonata, in which Gordon Campbell joined with success. The menuetto was a perfect example of chamber music intimacy and delicacy. Later Mr. Hess played pieces by Haydn, Wanieck Loomis, and Saint-Saens, which gave him opportunity to prove himself as an all around and refined artist.—Staats-Zeitung.

A rare treat was given yesterday by Hans Hess to a discriminating audience. Hess is a master of the cello and the reverence with which his audience listened and the success which followed his renditions should be a spur for him to further recitals. The artist possesses a wonderfully rich tone, his technique is brilliant, his bowing is firm, his execution inspired. His excellent technique was evidenced especially in the Boellmann variations, which composition he played masterfully. Of the sonata in E minor by Brahms, special mention may be made of the remarkable interpretation of the menuetto.—Abendpost.

## Betsy Lane Shepherd Scores in Cantata

Betsy Lane Shepherd recently sang in an Elgar cantata at Brantford, Canada. The public, musicians and newspapers all united in praise, extolling her winning stage presence and fine voice as follows:

The choir was fortunate indeed in securing the services of such an undoubted artist as Miss Shepherd. She is the possessor of a wonderful voice of most even range and of rounded fullness in every note. Her phrasing was a delight, her enunciation most clear, and these things, combined with a most winning stage presence made her at once a prime favorite. Her first selection was the impressive "Air de Salome," by the celebrated French composer, Massenet. The beautiful theme was given with rich vocal coloring, and characterized by an interpretation worthy of the highest praise. Her second offering consisted of three little gems by Clifford Higgins, "At Daybreak," "A Twilight Lullaby" and "The Glorious Sun." They were most daintily rendered, and at the close, amid the thunderous applause of the crowd, Miss Shepherd with characteristic spontaneity, stepped forward and warmly shook hands with the composer. She was deservedly encircled upon each appearance, and responded with charming selections. Her work later with the chorus, also could not have been excelled.—Brantford Courier.

Betsy Lane Shepherd is beyond a doubt the most accomplished and the most gifted young lady soprano who has ever visited our city in recent years. She is a unique personality, entirely graceful and wholly unspoiled, decidedly unprofessional in manner, without affectation. She has no happiest moments for all her efforts are happy, and if, being human, she has limitations, last night's exacting program failed to find them. Jules Massenet's demand in the sweet "Air de Salome" was so charmingly, so faithfully met by Miss Shepherd that the audience could not be satisfied with less than an encore and the response, "Come for a Sal," was so naively presented that it also earned a recall. This clever artist simply "made" Clifford Higgins' pretty songs and so interpreted all three, especially the really highly meritorious "Twilight Lullaby," became gems, sparkling and of intrinsic worth. New York could have done Brantford no greater honor than to share for one short evening this favored daughter of the gods, whosoever they be, Apollo and some

other, who send us grace, genius, high art and much else that is desirable all embodied in one golden voiced child of song.—Brantford Expositor.

## Mrs. MacDowell's Playing Enjoyed

Mrs. Edward MacDowell met with immediate success in San Francisco, Cal., when she appeared with the San Francisco Municipal Orchestra recently. Following are some of the press opinions:

## MUSIC LOVERS ARE GIVEN BIG TREAT.

A splendid audience was on hand at the Auditorium last night to listen to an all-American program, and by their presence to pay homage to Edward MacDowell, America's most distinguished man of music, whose widow appeared in interpretations of some of his most eloquent piano music. The San Francisco Municipal Orchestra, under the direction of Frederick G. Schiller, gave the concert, and Mrs. MacDowell gave two groups of pieces in which she created, even in the great auditorium, the spirit of intimate contact with the genius of her husband, the composer, of whom America is most proud.—San Francisco Chronicle.

## SIX THOUSAND HEAR MACDOWELL CONCERT.

As Clara Schumann kept shining before men the light of her faith in her beloved Robert by playing his compositions and transmitting the spirit of his romantic idealism, Mrs. Edward A. MacDowell has for the last eighteen years devoted herself to the fulfillment of her husband's last wishes for the assistance of struggling talent. Last night she gave her message to some 6,000 San Franciscans in the Civic Auditorium at the concert of the Municipal Orchestra. The eleven numbers she played ranged from the classical virtuosity of MacDowell's early youth to the strong individuality of his matured powers. Mrs. MacDowell possesses the authoritative knowledge of one who knows the composer's own

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manner of performance and his intent. To hear her is to be touched with the sense of loss and to be inspired as by the veritable voice of one departed.—The San Francisco Examiner.

It was a beautiful tribute to the genius of Edward MacDowell and his widow, when, as she appeared on the platform, the orchestra stood in "salute" to her and her message.—San Francisco Call and Post.

Mrs. MacDowell played with splendid technique and a certain pathos that suggests the grief she feels for the loss of her husband.—The San Francisco Daily News.

## Edith Rubel Trio in Rochester

The closing weeks of the season find the Edith Rubel Trio still busy filling engagements. Among their recent appearances was one at Williams College, one at the Washington Irving High School, New York, and two at Rochester, N. Y., where they made so strong an impression last season that they were re-engaged for the present one. The first concert at Rochester took place on March 17, and the Rochester Post-Express of the following day spoke very highly of the trio's playing, saying:

An enjoyable concert of chamber music was given yesterday afternoon by the Edith Rubel Trio, of which Miss Rubel is the violinist; Marie Roemaet, the cellist, and Katherine Swift, the pianist. There has been a dearth of this form of musical entertainment in Rochester this winter and the fact that this group of players is making its second visit is evidence of appreciated merit in a field which for pure musical delight no other form surpasses. What a splendid selection Percy Grainger's "Handel in the Strand" is for a finale, especially when played with such a measure of spirit as these musicians give!

## The Irresistible Hempel

"Frieda Hempel of the golden voice was irresistible" in her Philharmonic course concert in Trinity Auditorium, according to the Los Angeles (Cal.) Tribune review of her first concert in that city on March 12, and a return recital was arranged for March 23 between her Sacramento and Berkeley dates.

## HEMPEL IRRESISTIBLE IN TRINITY RECITAL.

GOLDEN-VOICED SINGER SWAYS AUDIENCE IN PHILHARMONIC COURSE. Frieda Hempel of the golden voice was irresistible in her Philharmonic course concert in Trinity Auditorium last night. From the first note she sounded to her final curtain call the audience was hers entirely.

Miss Hempel is in her sixth season as leading soprano of the Metropolitan Opera, but her fame in the musical world would be secure if she had never gone beyond the concert.

Her program last night contained but a touch of opera, which was highly suggestive of her powers in that direction, the remainder being devoted to themes that fairly bubbled over with sunshine and laughter. Miss Hempel's tones just rippled out like the play of a fountain. She never gives the impression of effort, not even in her heavier themes.

In the second aria, theme and variations (Proch), the full range of the singer's voice was brought out, and its significance in the trills swept the audience into ecstasies. Miss Hempel received half a dozen recalls after this number.

## FRIEDA HEMPEL WINS GREAT OVATION.

ARTISTRY OF GIFTED SOPRANO SHOWN IN THRILLING AND DIFFICULT ARIAS.

Seldom does an artist win the complete approval of her audience that was tendered Frieda Hempel, coloratura soprano, at her initial appearance in recital at Trinity Auditorium last night. Such applause greeted her every number that not a group was allowed to pass without one or more recalls. Two encores were required to satisfy the clamor at the closing of the program.

Her most brilliant work was in the theme and variations by Proch, and her opening aria from "Ernani" was also a masterly evidence of the finesse and limpidity of perfect coloratura voice and method.

The artistry of this gifted soprano seemed to reach perfection in the trilling of different arias, the artistic modulation of sustained tones, and a perfect rhythm of expression. The requirements of some simple folksong would call forth such sympathy and delicacy of tone that conviction came that not in the technical flights of arias, but in the old-time melodies, lay her supremacy. Such is the magic of art that "Home, Sweet Home" took on new beauties at Miss Hempel's singing.—Los Angeles (Cal.) Examiner.

## FRIEDA HEMPEL GIVES EVENING OF GLORIOUS MUSIC.

It was a glorious evening of music that was provided in the recital given by Frieda Hempel. Miss Hempel is a coloratura soprano and her big numbers of the evening had been specially selected as suited to the delightful qualities of her voice.

When a real artist like Miss Hempel sings "Home, Sweet Home," one knows one has heard the dearest of songs and realizes that all its qualities are enduring.—Santa Barbara (Cal.) Press.

## Blanche Goode's Playing Praised

Blanche Goode, who has been doing admirable work as head of the piano section of the department of music at Smith College, Northampton, Mass., gave her annual recital at the college on Wednesday, February 27, at 8 o'clock. As usual, Miss Goode made a notable success with her audience, and the papers also spoke well of her playing. The Hampshire Gazette said:

Blanche Goode, pianist, of the department of music of Smith College, gave her annual Northampton recital last night in John M. Greene Hall. Those who hear Miss Goode from year to year have occasion to observe an increasingly secure mastery of the admirable gifts which have long been Miss Goode's possession. Last night she was found to have attained a repose that has sometimes been absent from her playing. There was nothing of restraint, but a mature, controlled placing of emotional emphasis where it belonged, without letting it scatter ineffectually. The sheer exuberance of her playing has not lost by this growth; it has gained, rather, an intelligent focus.

The compositions by Miss Goode were charming in idea, fresh and spontaneous. Miss Goode's audience received the whole program with sincere enthusiasm.—Springfield Republican.

## Craft's Marguerite "an Idealistic Realization"

When Marcella Craft visited Cleveland early in the season with the San Carlo Opera Company she drew capacity houses on each of her appearances. When the return engagement was negotiated it was stipulated that Miss Craft should reappear in both "Faust" and "Traviata," and on the occasion of her reappearance she was received by the Cleveland opera goers with great enthusiasm.

The Cleveland press spoke in no indistinct voice, and herewith are reproduced a few of the many encomiums:

She was not only the star of the performance, but it might be difficult to recall an operatic singer of the past ten or fifteen years who more perfectly accomplished the somewhat difficult feat of personating Goethe's heroine as "musicked" by Gounod. Very prettily attired as the little churchgoing Marguerite, she acted Goethe's heroine in the early acts, and so impressed her audience that she seemed to be Marguerite toward the close of the opera. She looked

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very young, very innocent and sweet. From the histrionic point of view it was as correct a personation as I recall having seen for many years. Of course she sang the music beautifully. She always does that with any part.—The Cleveland News.

Miss Craft was the evening's bright particular star; she had in the tenor, Giuseppe Agostini, a worthy companion in stellar honors. Each artist set forth an exhibition of finished vocalism and convincing stagecraft that bore the hallmark of real distinction. Miss Craft's voice is an organ of remarkable clarity, roundness and expressiveness, and she modulates it well to every passing mood, as in the archness and naive coquetry of the spinning song and in the rapturous surprise of the jewel song.

An uncommonly fine singer and actress is this American soprano.—Cleveland Plain Dealer.

Miss Craft, both in her singing and acting, fitted her role to perfection. The sympathetic beauty of her voice and the ingenuousness of her personality made of Marguerite an idealistic realization. Agostini's Faust complemented the twain of lovers splendidly.—The Cleveland Press.

### Maud Powell's Good Nature and Democracy

Maud Powell, the violinist, demonstrated her good nature and democracy on a recent Western tour. The following excerpt from the Portland Oregonian tells how the violinist played an old Irish favorite for a policeman:

#### VIOLINIST GRANTS POLICEMAN'S WISH

MAUD POWELL OPENS STAGE DOOR SO SERGEANT BURKE CAN HEAR OLD IRISH FAVORITE

Maud Powell, who played a return concert at the Heilig Theatre last night, did two unusual things. She opened the stage door, to play a request number for a patrolling policeman who couldn't come in off his beat but wanted to hear her, and later she felt called upon to rebuke a couple of "cut ups" in the audience.

In addition she gave an enjoyable return concert for a large audience.

Police Sergeant Burke was walking past the theatre and saw the sign: "Maud Powell. Violin Recital Tonight." Now, the Heilig Theatre is on Sergeant Burke's beat, and he told Manager Pangle how proud he was of that fact.

"Sure, if I could only hear Miss Powell play Grainger's tune, 'Molly on the Shore,' I'd be happier," remarked the sergeant.

"Leave it to me," said Mr. Pangle, but an unexpected obstacle loomed up when the sergeant announced that, being on police duty, he could not step inside the theatre to hear Miss Powell play.

To ease the sergeant's conscience, he was persuaded to step near the stage door, which opens on the sidewalk, while Mr. Pangle got busy inside. He told H. Godfrey Turner, husband of Miss Powell, of the police sergeant's request, and Mr. Turner "fixed it" with his wife.

Of course, "Molly on the Shore" was not on Miss Powell's program, but the selection in question was dug up from her stock of music.

Miss Powell told the audience that "Molly" was asked for, and she played it joyously, with real "hooray for Ould Ireland" in it.

"What do you think of that?" Sergeant Burke was asked, when "Molly" had been played.

"It's great," said the sergeant, fervently. "Much obliged."

So Maud Powell showed her good nature and democracy.

The other incident caused the large audience of music patrons to rejoice. Miss Powell quietly, and unostentatiously, but none the less firmly, rebuked the ill-mannered listeners.

Miss Powell's music program was of satisfying, artistic excellence. Her biggest and most ambitious selection was the famous Arensky concerto in A minor, and it was rendered with brilliant effect. Her Strauss, Sibelius and Bazzini numbers were all favorites.

The Rimsky-Korsakoff "Song of India" lived again in beautiful melody, and the American airs at the close awoke patriotic emotions.

Miss Powell was again kindly, almost affectionately, received by her large audience, and was often recalled. Her extra numbers were: Prelude in E major (Bach), "Serenade" (Jensen-Powell), "Humoresque" (Dvorak), and "Gypsy Dance" (Sarasate).

Arthur Loesser, pianist, deepened the favorable impression received by his playing on his last visit. He played, in splendid

style, numbers by Scriabin, Chopin, Liszt and other composers, also recall numbers.—The Sunday Oregonian, Portland, March 10, 1918.

### Dufault Rewins Quebec

Paul Dufault is back again in the metropolis, following a short tour in Canada, when he revisited Quebec and again won praises galore. The proof follows in notices from Quebec daily papers (translated):

#### DUFAULT SCORED BIG SUCCESS

EVER POPULAR FRENCH SINGER PLEASED A FULL HOUSE AT THE AUDITORIUM

Paul Dufault woke charming memories with his singing last evening at the Auditorium. The theatre was filled to capacity, which shows that Quebec has lost none of its interest in good classic entertainment.

As ever, Paul Dufault showed a great taste in selecting his program; and, what made the evening doubly attractive is the fact that Dufault is, as well as a singer, an interpreter of



PAUL DUFAULT AND J. A. GAUVIN, THE MANAGER.

songs. He rendered music dating from the seventeenth century with Lully to the present day with a charming interpretation of the martial music of Maurice Pease, one of France's youngest writers.

His part of the program, carried thirteen numbers, to which were added close to half a score of encores insisted upon by the hearers. The great popularity of Paul Dufault is largely due to his marvelous diction and interpretation of his songs. He excels in tender romances and "chances," such as "L'Éventail" (Massenet), "En Avril" (Sibelius), "Bluet d'amour" (Passard), etc. His interpretation of "Les Heures" (Lippacher) and "How's My Boy?" (Homer) assured his triumph.—Quebec Chronicle, March 15, 1918.

THE GREAT CANADIAN TENOR ACCLAIMED BY A LARGE AND DISTINGUISHED AUDIENCE

Paul Dufault comes back to us after a long concert tour of Australasia and the Far East. His voice is as beautiful as ever, and his power of interpretation and diction greater than ever. Quebec gave him a magnificent reception last evening. A full house and a most enthusiastic audience acclaimed and recalled him over and over. It was a great triumph.—L'Evenement, Quebec, March 16, 1918.

### Birdice Blye Wins Unstinted Praise

Birdice Blye continues to win unstinted praise for her beautiful playing. The general opinion was very well expressed by Mrs. Stanley Winters, San Antonio correspondent for the MUSICAL COURIER, who wrote of Miss Blye's splendid interpretation, true musicianship and extreme beauty of tone, and who spoke of her "wealth of technic" as "faultless." Miss Blye has still a number of



BIRDICE BLYE IN NEW ORLEANS.

engagements to fill in the East and the Southeast this spring. In the autumn she will open her season in the South.

The accompanying snapshot of Miss Blye was made in New Orleans. From a large number of press notices, the following extracts are taken:

Birdice Blye, pianist, of Chicago, gave her second recital on Monday, January 14. Miss Blye is an ideal pianist. In personal appearance she is entirely free from the oddities and eccentricities that so often mar the performances of truly skilful artists, a fact that goes far to prove that the emotions governing her splendid interpretations are subservient to and consonant with the higher intellectual powers. The students in a body also had the pleasure of hearing Miss Blye with the Philharmonic Orchestra, where, as soloist in the E flat concerto of Liszt, she displayed a wonderful power that was without doubt an inspiration to the orchestra.—Southern Messenger, San Antonio, Tex.

Last evening in Beethoven Hall the San Antonio Philharmonic Orchestra, under the direction of Arthur Claassen, gave its first concert of the 1918 season. The concert presented two visiting soloists of note, Birdice Blye, pianist, and Harry Evans, basso cantante, each of whom received much well merited applause and more than strengthened the favorable impression made upon former appearances in the city. Liszt's E flat piano concerto played by Birdice Blye. This brilliant and tremendously difficult masterpiece was splendidly executed by Miss Blye, displaying the fire and force as well as the delicacy and grace which abounds in the colorful work so full of Liszt characteristics. Miss Blye was enthusiastically encored, playing in response a ballade written especially for her by Neupert and for which she expressed particular fondness.—San Antonio Express, January 11.

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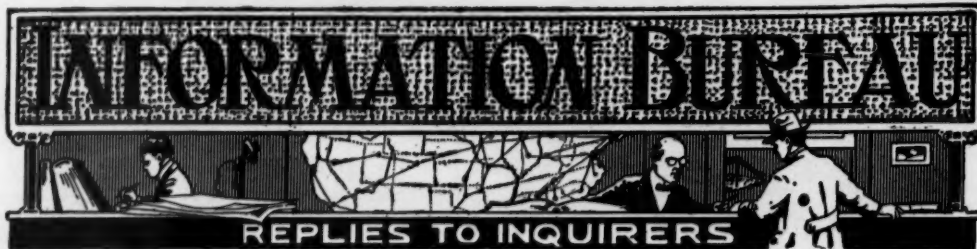
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

**American Arias with Cadenza**

In answer to the inquiry whether "there are any American compositions for coloratura soprano voices with cadenzas," it can be said that the list may be enlarged by the addition of two more numbers. One is "My Sweetheart and I," by Mrs. H. H. A. Beach; the other, "Enchantment," by Charles P. Scott. This brings the number up to four, which still seems rather small.

**Music Clubs**

"Could you give me any information regarding a musical club? I am a young girl of seventeen and a very sincere music lover. I have a young friend about my age and we are both very anxious to join a club of that kind. We both play the piano and I play the violin too."

The Studio Club of New York, 35 East Sixty-second street, has a large number of musicians among its membership, and you might hear of special clubs formed among the young people for practice and advancement in music. The Three Arts Club, 340 West Eighty-fifth street, is also a good club where you would meet young musicians.

**Zenatello**

"Will you kindly tell me if Zenatello, the tenor, is likely to be in these parts during April or May? What is his present address?"

Zenatello is somewhere in Mexico and is not expected to return to this country for the present.

**What Are Gnossiennes?**

"I shall be obliged if you can give me, through the columns of your paper, or otherwise, any information relating to Eric Satie and his work. Judging from the titles of some of his compositions his intentions are humorous; and what is "Gnossiennes" supposed to be? I am in possession of the "Sarabandes" and "Gnossiennes," but I am at a loss to know from what angle they are approached, so to speak."

Eric Alfred Leslie Satie was born in Honfleur, France, in 1866. His mother was Scotch. When he began to have his music published he changed the c in his first name to k and left out all the other names, becoming simply Erik Satie. At the age of twelve he went to Paris, where his first teacher was Guilmant. In 1879 he began studying at the Paris Conservatory, but he was lazy and not considered musical. At the Conservatory his teacher was Mathias, a Hungarian, pupil of Chopin, and so little did he think of Satie's ability he advised him to give up piano and study violin. In 1893 his music with strange titles had only been recently published in any quantity, and as late as 1909 a clerk in one of the largest Paris music shops said that he had written "some waltzes and two cake-walks." "Gnossiennes" was written in 1890. The name would appear to be taken from the French word "Gnose," to which he added the "iennes." Gnose in theology is "gnosis" and in philosophy "gnosticism," which gives you the clue to the meaning. Beginning with the classic music of the Sarabande, he wrote a mass for the poor, trumpet calls for the Rose-Croix, ditties for music halls, preludes for plays by Jules Bois and Sar Peladan, and dances for the Russian ballet. He celebrated the desecration of sea-urchins and composed a fugue on "the form of a pear." He gave directions as to the playing of his works, such as "like a nightingale with the toothache," "light as an egg," etc. There is a long list of his compositions in Carl van Vechten's "Interpreters and Interpretations." The works are not difficult. Under a melancholy tune he put "This is the hunt after a lobster. The hunters descend to the bottom of the water. They run. The sound of the horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps." He is said to be the "founder of the French impressionistic school," and it is stated that he "liberated French music from the tyranny of major-minor," but there are still many who take Mr. Satie and his work with liberal pinches of salt.

**Address of Alexander Lambert**

"Would you please favor me with the address of Alexander Lambert, pioneer pianist; also would you advise me where I could find agents who book artists for playing piano and singing? The address of any master pianist will do."

Mr. Lambert's address is 171 West Seventy-first street, New York City. You will find names of managers and agents in the columns of the MUSICAL COURIER, any one of whom secures engagements for musicians. Also names and addresses of piano and vocal teachers. You will have to decide upon the teacher for yourself, as you know what your requirements are, and a personal interview is there-

fore necessary for you in order to make a proper selection. Listen to the playing or singing of pupils of teachers, then you can judge for yourself of their capabilities.

**Violin Concertos**

"Could you send me through the MUSICAL COURIER (as I am a constant reader of your magazine) the names of some violin concertos or concert pieces?"

A catalogue of violin music will be forwarded to you, giving a much larger and more comprehensive list than is possible in an answer in this column.

**Where Is Miss Methot?**

"Could you tell me the address of Minnie Methot? She is an old Chicago friend and I would like to locate her. Can you assist me?"  
The address you ask for is 29 West Thirty-fourth street, New York City.

**Modern Music**

"What can you advise us concerning the most interesting modern music, suitable for recitals by a rising young pianist who is interested in Ravel, Blanchet, Debussy, etc.? Who have we here along the same lines that would repay serious attention and inclusion in repertoire? Any striking concertos, etc. This is a large tax on your Information Bureau, but we expect you to come through."

You probably know all about the MacDowell third and fourth sonatas, his "Etude de Concert," and Henry Holden Huss' concerto, the only one he has written, it is understood. There is a fantasia in B flat by Arthur Whiting, and by Arthur Foote a suite, op. 15, and a second suite, op. 30. Mrs. H. H. A. Beach has written a concerto, but the plates are in Europe, so it cannot be obtained until after the war. She has also composed a cadenza to the first movement of Beethoven's third concerto; it is in C minor, op. 37. It looks interesting. There seems rather a dearth of modern concertos, possibly because there is so little demand for them in comparison to other works. Look into Ornstein's compositions, if you want some ultra-modern American works. Breitkopf & Hartel, 22 West Thirty-eighth street, New York, publish them.

**Who Publishes Them?**

"Looking through the MUSICAL COURIER, I noticed the columns of Information Bureau. I have a few pretty selections here and would be pleased to have you send me the music publishers names of them for the piano: 'Prussian Rose Waltz'; 'Desdemona Waltz'; 'Danza,'"

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

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Photos by White Studios.

EVA DIDUR,

Dramatic soprano, daughter of the Metropolitan basso, who made a very successful debut at the Metropolitan Opera House on Sunday evening, March 10.

Chadwick; 'Turkish Rondo,' Krenaslin; 'Valse Arabesque,' Sinding; 'Chanson Provençale,' Dell'Acqua; 'Sur de Glace,' van Gél; 'Elegia,' Massenet; 'Passepiéd,' Delibes; 'Clair de Lune,' Debussy.

The two waltzes are published by Carl Fischer; Chadwick's "Danza" and the "Turkish Rondo" by Arthur P. Schmidt; "Valse Arabesque" by Hansen, Stockholm, Sweden; "Chanson Provençale" by both Boosey and Chappell; "Sur de Glace" by Guss, Paris; the Debussy number by Durand, also of Paris; the Massenet and Delibes by Schirmer.

#### Songs for Dramatic Tenor

"I have a dramatic tenor voice, and as a constant reader of the MUSICAL COURIER, I should appreciate your obliging me with a list of pretty, rather sentimental songs, either in English, French, Italian or Spanish, of a range not higher than A natural or B flat, for private entertainment."

The majority of the "rather sentimental" songs do not appear to be written for dramatic singers. But here is a list of a few available works: "The Magic of Your Eyes," "With All My Heart and Soul" and "The Radiance of Your Eyes" are possibly the very latest. "The Radiance of Your Eyes," "I Did Not Know," "No Voice But Yours," "Sunrise and You" are all adapted for private entertainment. For French, "Sais Tu," Fontenailles; "La Maison Grise," Messenger; "Papillon," Fourdrain; "Extase," Duparc; "Butterflies," Chaïron. In Italian, any of Tosti's (one by him, specially recommended, is "D'Alba Separa Dalla Luce L'Ombra"); "Serenata Gelata," Buzzi-Peccia; "Tentazione," Tirindelli. For the Spanish there are two Granados songs, "Grace" and "Goddess in the Garden"; also "Farewell," Alvarez.

#### Carl Fiqué in Bridgeport

Carl Fiqué gave a lecture and piano recital before the Wednesday Afternoon Musical Club on the afternoon of March 13 at the First Methodist Church, Bridgeport, Conn. His subject was "Music for Children Written by Great Composers." His program included sonatas by Clementi, Kuhlau and Beethoven, "The Album of Youth," by Schumann and compositions by Tchaikowsky and Reinecke.

#### Rubinstein Club Events

These are happy and busy days for every member of the New York Rubinstein Club, of which Mrs. William Rogers Chapman is president. On Saturday afternoon, March 16, a most delightful reception and dance was given at the Waldorf-Astoria; there were cards also for those who wished to play. On Tuesday afternoon, April 2, Rosa Raisa will give a recital at Carnegie Hall under the auspices of the club. Miss Raisa proved to New Yorkers that she is a wonderful artist during the season in the metropolis of the Chicago Opera Association, and her recital is certain to be of more than usual interest. On this occasion the general public can buy tickets for any part of the house, the stage being reserved for composers, singers, and other invited guests of the Rubinstein Club.

On Tuesday evening, April 9, the third concert of the season will be given in the grand ballroom of the Waldorf-Astoria, at which time a special program will be rendered by the choral members under the direction of William Rogers Chapman. The soloist for this occasion is to be Hipolito Lazaro, tenor of the Metropolitan Opera Company. The sixth musicale of the season will take place on April 20, the soloists being Marie Sundelius, soprano of the Metropolitan Opera Company, and Irma Seydel, violinist. The annual meeting is called for Thursday afternoon, April 25, and a feature of the annual breakfast—red, white and blue this year—will be a song recital by Lucy Gates.

### SAN ANTONIO, TEX.

San Antonio, Tex., March 20, 1918.

The famous Zoellner Quartet appeared in recital at Our Lady of the Lake Academy, Saturday, March 9, before a large, appreciative audience of students and music lovers of the city. The following splendid program was given: Quartet, op. 14, No. 1, Haydn; suite for two violins and piano, op. 6, Eugene Goossens; quartet, op. 28, Edward Napravnik. The Goossens number received such favor that two sketches, op. 15, "By the Tarn" and "Jack o' Lantern," by the same composer, were substituted for the fourth number on the program. For encore "In the Church," Tchaikowsky, was given. The remarkable ensemble playing by the quartet, consisting, as MUSICAL COURIER readers know, of father, daughter and two sons, is too well known to comment upon. There is a remarkable spirit of unity in their work. The shadings were exquisite. This is their second visit within the last few years and the next one will be eagerly awaited. Opportunities here are rare to hear such splendid music as the Zoellner Quartet offers.

#### Second Symphony Orchestra Concert

The San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, gave the second "pop" concert of the season Sunday afternoon, March 10. The program consisted of tuneful, bright numbers which included the overture to "Raymond," Thomas; a medley of Irish songs under the title "Emerald Isle," arranged by Langey, which gave opportunity for solos by Rafael Galindo, principal cellist, and Francisco Hernandez, concertmaster. The number received such applause, by its popular appeal, that a portion of it had to be repeated. Excerpts from "Carmen," with its familiar airs, were beautifully played and heartily applauded, and Moszkowski's "Malaguena," with its charming Moorish coloring, was greatly enjoyed. Levy Meeks, soprano, one of San Antonio's charming young girls, was the soloist. She sang with sweet, bright and pleasing quality of voice Musetta's waltz song, from "La Bohème," with orchestral accompaniment. After insistent applause she sang, with excellent effect, "Comin' Through the Rye," accompanied by J. Santos, of the orchestra. She was the recipient of many beautiful flowers. The program closed with "The Star Spangled Banner."

#### National Society for Broader Education Concert

Monday night, March 11, the National Society for Broader Education presented, under the local auspices of the Prospect Hill Community Club, Enrichetta Onelli, soprano; Philip Sévasta, harpist, and Malcolm Maynier, pianist, in recital. Mme. Onelli possesses a voice of charm, brilliance and flexibility. Her pianissimos were exquisite and enunciation excellent. She gave numbers by Haydn, Loepke, Mathews, Woodman, Gounod, Bemberg, Ronald, Johnson, Milligan and Speaks. Signor Sevasta possesses good technic and seemed a thorough master of his instrument. He played selections by Bellota, Thomas, Schumann-Bocksa, Hasselmans and Vitran. Mr. Maynier has a firm touch and clear technic. He gave numbers by Stojowski, Rachmaninoff, Cyril Scott, Berringer, Granados and Albeniz. He also accompanied Mme. Onelli, giving her splendid support. The program closed with "The Star Spangled Banner." Tuesday afternoon a program was given by the same artists, of similar excellence. Each artist received hearty applause at both performances.

#### Tuesday Musical Club Program

Tuesday afternoon, March 12, an excellent program, in charge of Clara Duggan Madison, was given by members of the Tuesday Musical Club at the regular meeting. Following was the excellent program: Talk on "Artists Who Have Joined Hands Across the Seas in Marriage," Mrs. J. W. Hoyt; scherzo, op. 16, Mendelssohn; Japanese study, Polo, Agnes Kray; "Will o' the Wisp," Spross, Adeline Craig; duo suite, Arensky, Mrs. O. F. Bordelon, Jr., and Mildred Gates; "Elegie," Massenet, Mrs. Fred Jones; violin obligato, Hazel Hutchins; "Till I Wake," Roger Cockrell, the composer at the piano; scherzo, Chopin, "Will o' the Wisp," MacDowell, Reuben Beckwith. Mrs. Edward Sachs was the accompanist. S. W.

#### The Great Work of Mrs. MacDowell

(From the Los Angeles Graphic, March 15, 1918.)

There is a good deal of "giving one's self to the Cause" by means of words and newspaper pictures. If a Cause offers chance to wear a nice badge or uniform or enables one to get out of the "among those present" list and into real mention, there always will be plenty of Causeettes. But for pure devotion to a definite purpose and art propaganda, commend me to the widow of Edward MacDowell. That premier American composer had ideals and hopes. He had a small estate in New Hampshire and a distinct desire to devote it to the good of his fellow musicians. When he was stricken down in the streets of New York, Mrs. MacDowell was his faithful attendant until his light flickered out. In lifting him, she gave her own strength until she became crippled and a semi-invalid. But, in spite of this, she gives her life to bringing to fulfillment his purpose in life. Not a penny of what money she earns by her recitals does she take for herself. It all goes to the MacDowell fund. Consequently, it is a pleasure to chronicle that her recitals in Los Angeles, San Diego and Santa Ana were well attended. Especially the one at the Alexandria banquet room, where she had the musical assistance of Mrs. Sprotte, Harold Webster and a quartet of women's voices. It is unfortunate that the patriotic side of her work was not noticed in her pre-announcements, as a good part of the MacDowell home is set aside for convalescents from the battlefields, especially for men who in civil life were musicians. Had it been made known that the funds raised were to be so applied, the attendance doubtless would have been larger. But our main point is to note the unselfish application of Mrs. MacDowell's whole life toward an altruistic aim, a life which is largely one of physical pain and weakness. American women may well take such a spirit as their model as we approach the day when a good deal of such sacrifice will be necessary in millions of homes.

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EMILIO A. ROXAS.

### Emilio A. Roxas' Artistic Standing

Maestro E. Roxas, the eminent Italian coach and teacher of voice culture, came to New York in June, 1915, shortly after the outbreak of the European war. Prior to that time Signor Roxas was active professionally in Milan, Italy, where he taught singers of international fame, among them the late Luca Botta, Giuseppe Radaelli, tenor, now appearing with great success at the Politeama Fiorentino in Florence, Italy, and Davide Dorlini, tenor, who by the advice of Luca Botta left San Francisco for Milan for the sole purpose of studying with Signor Roxas, and whose advancement after two years' study was so pronounced that musicians and press predicted a brilliant future for him.

Since locating in New York Signor Roxas has established an enviable reputation among musicians of prominence. Giovanni Martinelli, the renowned tenor of the Metropolitan Opera Company, has been coaching regu-

larly with Signor Roxas for the past three years, and is at present preparing his concert programs with him.

Among the many flattering endorsements received by Mr. Roxas are several from musicians of worldwide fame, such as Giuseppe Martucci, late director of the Royal Conservatory of Music in Naples, Italy; Luigi Mancinelli, formerly conductor of the Metropolitan Opera House; Tullio Serafin, conductor at La Scala, Milan, and Mario Sammarco, baritone, formerly with the Chicago Opera Company.

At a concert given in Aeolian Hall, New York, on March 2, Rita D'Asco, mezzo-soprano, and E. Burtis Squire, baritone (two artist-pupils of Signor Roxas), appeared with great success, disclosing unusually well trained voices. Enrico Caruso, Giovanni Martinelli, Pasquale Amato, Giulio Crimi and other singers of prominence were present at this concert.

Signor Roxas has been prevailed upon by many of his earnest pupils to teach during the summer season, and therefore has decided to continue his work uninterruptedly.

### MUSICIANS UNDER THE FLAG

Allen, Robert E.	Kraft, Arthur C.
Ashbacher, Herman.	La Belle, Guy.
Barker, John D.	Lehmann, Theodore.
Barlow, Howard.	Lewis, Ward.
Barnes, H. W. B.	Lindorff, Theodore.
Beckwith, Reuben.	Little, John W.
Bibb, Frank.	Losh, Sam.
Bollman, Fred.	Lowrey, Edward W.
Boone, Manley Price.	Macbeath, Donald.
Bowes, Charles.	Macmillen, Francis.
Burnett, John.	Madonald, W. R.
Callahan, Miller.	Maier, Guy.
Chamberlain, Glenn.	Meeker, Z. E.
Clifton, Chalmers.	Mitchell, Earl.
Cornell, Louis.	Nevin, Arthur.
Cottingham, Howard A.	Nevins, Willard Irving.
Cox, Wallace.	Orth, Carl.
Dittler, Herbert.	Osberg, Elliot.
Doering, Henri.	Palmer, Claude.
Elser, Maximilian.	Peterson, Alfred C.
Felber, Herman.	Pope, Van.
Firestone, Nathan.	Potter, Harold.
Fosner, Eugene A.	Potter, Harrison.
Fram, Arthur.	Reynolds, Gerald.
Frothingham, John W.	Roentgen, Engelbert.
Garrabrant, Maurice.	Rogers, Francis.
George, Thomas.	Rosanoff, Lieff.
Gotthelf, Claude.	Saurer, Harold.
Grainger, Percy.	Schelling, Ernest.
Granberry, George F.	Schmidt, David H., Jr.
Gustafson, William.	Soderquist, David A.
Haensel, Fitzhugh W.	Sousa, John Philip.
Hall, Alan.	Sowerby, Leo.
Hall, Cecil John.	Spalding, Albert.
Hartzell, Alfred.	Stehl, Richard E.
Hattstaedt, John R.	Stiles, Vernon.
Haubiel, Charles T.	Stoessel, Albert.
Hawley, Oscar Hatch.	Stuntz, Homer.
Heckman, Walter.	Taggart, A.
Heizer, Frederick, Jr.	Taylor, Bernard U., Jr.
Hemus, Percy.	Trimmer, Sam.
Hillyard, Ried.	Vail, Harris R.
Hochstein, David.	Van Surdam, H. E.
House, Judson.	Washburn, C. C.
Hubbard, Havrah.	Whitford, Homer P.
Hudson, Byron.	Whittaker, James.
Jacobi, Frederick.	Wiederhold, Albert.
James, Philip.	Wille, Stewart.
Jones, Gomer.	Wilson, Gilbert.
Keller, Harrison.	Wylie, W. H., Jr.
Kernochan, Marshall.	

### First Meeting of Ganz and Auer

The recent announcement that the publishing house of Carl Fischer has issued a complete edition of Brahms' and Beethoven's violin and piano sonatas, with the sub-title, "Revised by Rudolph Ganz and Leopold Auer," is timely and interesting for many reasons, but principally on account of the visit to this country of the distinguished "Maker of Violinists."

The association of the names in this publication serves to recall an incident which occurred over twenty years ago, when these artists were associated in another capacity. It was in the town of Vevey, Switzerland, February 24, 1896. Leopold Auer was announced for a recital there, and his accompanist was suddenly taken ill. The recital was about to be postponed or cancelled when some one spoke to the great master about a brilliant young student at the Lausanne Conservatory, who enjoyed the reputation of being an accomplished "note eater," notwithstanding his youth. A hurry call was sent to Lausanne, some distance away, and the young student promptly responded. After a necessarily brief rehearsal, the performance was given as per schedule, and the volunteer accompanist acquitted himself splendidly. Mr. Auer was so pleased that at the end of the performance he shook his accompanist's hand warmly and complimented him in the presence of the audience. The young student was none other than "our own" Rudolph Ganz.

By a peculiar coincidence it was Mr. Ganz's birthday, his nineteenth, and he had just received an autograph book as a birthday gift. On the first page of this book, which has been carefully preserved, is the following inscription:

"To Rudolph Ganz, in remembrance of our concert in Vevey, and of his sincere admirer,

LEOPOLD AUER,  
February 24, 1896."

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# CINCINNATI CONSERVATORY NOTES

Cincinnati, Ohio, March 23, 1918.

The Cincinnati Conservatory was the scene of a song recital interesting a wide circle on Wednesday evening, March 20, upon which occasion John A. Hoffmann presented two of his young singers, Marcella Menge, soprano, and Glyn Morris, tenor. Miss Menge's voice is one of lovely quality and timbre and fine range, and she sang her varied program with commendable ease, exhibiting a decided penchant for the operatic, as evidenced by her singing of an aria from "Thais." Glyn Morris gave a good account of himself in arias from Handel's "Acis and Galatea" and "Semele." He is musical and is taking hold of the principles of his art in a gratifying manner, as could be readily discerned by groups of Schubert and modern songs and ballads, in addition to some operatic work. The accompanist of the evening was Norman Brown, who has attained a decided place for himself in this capacity.

Frederic Shailer Evans, who has been termed the dean of Cincinnati pianists and pedagogues, has been giving repeated evidences of a busy season through various appearances of his pupils in concerts and recitals, none the least of which was that of last Monday evening, March 18, when he presented a number of new lights. A sound musical foundation, resourceful technic and poetic individuality were everywhere evident, and Mr. Evans and his gifted pupils were the recipients of much well earned applause from the large audience. Among the numbers receiving special applause were the Arensky suite, op. 15, played with finesse and considerable brilliancy by Mrs. Curtis Dougherty, and the Schumann symphonic etudes as played by Lucile Skinner. Miss Skinner has made great headway in her profession during the past two years and is a young woman of decided parts. The other participants were Maude Ould, Hazel Edwards, Luch Cloud and Grady Cox.

Much interest centered in the joint recital of Emma Boyd, soprano, pupil of John A. Hoffmann, and Helen Atchison, pianist, pupil of Marcian Thalberg, given at the Cincinnati Conservatory of Music on Monday evening, March 11, owing to the prominence these gifted young women have attained in local musical matters. Miss Boyd has a keen sense of the artistic and warmed up to her audience, effectively and freely giving them of her best. Particularly interesting was her presentation of a group of Norwegian songs in their original text, which she rendered with feeling and exquisite taste. In addition, she sang arias of Costa and Gounod, a group of French songs by Massenet and some modern ballads by Cyril Scott, Fay Foster and Dudley Buck. Elizabeth Cook's accompaniments were a delight. Helen Atchison, one of the best young artists in this vicinity, who has been working toward a career at the conservatory, under Mr. Thalberg, for some years, delighted her hearers with her superb pianism. Her playing is along broad lines, based upon a sound technical foundation. She is discriminating and plays with utmost taste. Her fiery temperamental playing of the second rhapsody of Liszt is remembered as an achievement in an evening of delightful music. A large audience applauded the artists heartily.

Bernice Skinner and Cathlene Iseman, pupils of Marcian Thalberg, of the Cincinnati Conservatory of Music, played a series of two piano numbers at the Wyoming Music Club on Sunday afternoon, March 17.

The fifth concert by the Cincinnati Conservatory of Music Orchestra under the direction of Pier Adolfo Tirindelli, which took place in Conservatory Hall Thursday evening, March 14, was one of the leading musical events of the week. The orchestra, which is at the present time in its finest working order, offered some exceptional numbers. The "Fingal's Cave" overture of Mendelssohn opened the program. Sinding's "Marche Grotesque" was well rendered, and the "Nozze de Figaro" overture of Mozart was a sheer delight. The sixth rhapsody of Liszt concluded the performance. The soloists on the program were May Hutton, contralto, whose singing of an aria from "Samson and Delilah" brought her a hearty round of applause; Claudia Peck, violinist, who selected concerto in G major of de Beriot, and rendered it in pleasing style; Emma Burkhardt, contralto, who made an impression with the aria "Divinites du Styx" of Gluck; and Inez Gill Carroll, pianist, whose playing of Grieg's concerto in A major proved one of the most interesting features of the evening.

After a year of special coaching with Ralph Lyford, the operatic instructor of the Cincinnati Conservatory of Music, Hazel Clinger has obtained her first professional engagement. Her services have been contracted for by the new National Grand Opera Association under Dr. C. Ferraro. Miss Clinger has been engaged as leading contralto. Her debut will be made in "Trovatore." She was formerly a member of the vocal class of Dr. Fery Lulek.

Under the auspices of Frances Moses a matinee recital was given at the Wyoming Music Club on Monday, March 4, with great success. Miss Moses' pupil, Mildred Hutzler, with Bernice Eller, violinist, presented one of the most delightful programs of the season.

Wilhelm Kraupner presented four pupils in a program of piano concertos at the Cincinnati Conservatory of Music on Wednesday afternoon, March 6. The following pupils were heard: Gertrude Bauer, Lorraine Walker, Irma Schroeder and Eleanor Nieder.

Flora Mischler, soprano, pupil of John A. Hoffmann, is a young singer whose development has been closely followed by a large vocal contingent, and in her song recital at the Cincinnati Conservatory of Music on Saturday evening, March 9, the predictions of some years past were justified. Miss Mischler is endowed with a high lyric soprano voice of excellent quality. Her varied program revealed her to be an excellent singer. She rose to splendid artistic heights in her beautiful singing of "Ave Maria" from Bruch's "Cross of Fire." Elizabeth Cook furnished accompaniments and participated in the success of the evening.

Louise Dotti's pupils were heard in an operatic and song recital. The following pupils participated: Helen Kessing, Don McDowell, Hazel Mercer, Marion Lindsay, Helen Thompson, Catherine Dieterle, Helen Hovey Daniels, Katherine Hoch, Martha Doerler, Charlotte Sandmann, Delpha West and Gladys Zentmeyer. Alice Metcalfe, a pupil of Albino Gorno, played the accompaniments.

Dwight Anderson, a member of the hospital unit which

mobilized in Cincinnati recently, gave a piano recital, March 6. Mr. Anderson has devoted several years to serious study under Frederic Shailer Evans, of the Cincinnati Conservatory of Music, and is equipped to take his place among the leading young pianists of the country. His playing is exuberant, temperamental and always a decided pleasure to listen to. He has a penchant for the ultra-modern, as evidenced by his attractive playing of Cyril Scott's "Lotus Land" and the E major "Arabesque" of Debussy. He also pleased with his interpretation of the Grieg sonata and his Chopin group, closing with a stirring performance of the C sharp minor scherzo. A large audience was on hand to hear his final recital before he donned his khaki for service with the flag. He was given hearty applause for the various selections rendered, and responded with several encores. Mr. Anderson will continue his musical activities at Camp Sherman, Chillicothe, where he has already pledged himself for abundant concert and recital work.

The Clifton Music Club presented Italian music last week at the home of Mrs. John A. Hoffmann, on Ohio avenue, Cincinnati. Mrs. Albino Gorno, chairman for the occasion, preceded it with a most interesting résumé of the lives and works of Italian masters and a discussion of the program. Those who assisted were Elizabeth South Crane, Martha Diekmeyer, Mrs. John D. Sage, Mrs. Henry Kabbes, Emma Beiser Scully, Mrs. John A. Hoffmann, Catherine Dieterle, Margaret Yost, Eleanor Wenning, Mrs. John D. Sage, Mrs. Albino Gorno, Miss Diekmeyer, Mrs. Thomas L. Porter and Mrs. L. R. Luebbert.

## Another Heckscher Work to Be Performed

On May 2 the Philadelphia Operatic Society, under the very capable direction of Wassili Leps, will give the first performance of "The Rose of Destiny." This is a new work by a well known and very popular composer of Philadelphia, Celeste B. Heckscher. Born in Philadelphia in 1860, this gifted American traces her descent from French and Irish ancestors. Her orchestral suite, the "Dances of the Pyrenees," has been produced by some of the foremost orchestras in America and England, and her "The Slav" had its first hearing at the Congress of American Composers held in California in 1915. Her long continued activity in Philadelphia has not been without its good effect upon the musical life of that city, and her popularity there is another exception to that familiar adage about the prophet being unhonored in his own country. She has written works for orchestra, piano, violin, cello, harp and strings, and among her more familiar songs are "Music of Hungary," "Gipsy Lullaby," "Why I Love Thee," "Pastoral Lullaby," "Serenade," "L'ange Gardien," "Norse Maiden's Lament," etc. In speaking of the last named, it was the late Lillian Nordica who called it a veritable "gem."

## Aschenfelder Studio Notes

The sixth recital of the season by pupils of Louis Aschenfelder took place at the Aschenfelder studios, 161 West Seventy-first street, New York, on Saturday evening, March 23. A large and fashionable audience attended. The most successful pupils who appeared were Sara Goldman and Lillian Simpson, sopranos, and Harold Risdon,

baritone. Although they have had but a few months' training, their work showed satisfactory results. Their voices are excellently placed and they sang with considerable intelligence and musical feeling.

A. Rittenband, violinist, assisted, and his work showed him to be an artist of merit. Several numbers were sung by the Aschenfelder Ladies' Sextet, the most successful of which was the "Faust" waltz. The Aschenfelder Male Quartet also contributed several numbers, Mr. Aschenfelder himself singing first tenor.

## CHARLES TROWBRIDGE TITTMANN

ENGAGED

## CINCINNATI MAY FESTIVAL

May 8—St. Matthew Passion.

May 10—Pilgrim's Progress.

May 11—Stabat Mater.

RE-ENGAGED

## BACH FESTIVAL BETHLEHEM

May 24—Cantatas.

May 25—Mass in B Minor.

This will be the third consecutive engagement for Mr. Tittmann in the last three years at the Bach Festival. This year he is the only bass soloist engaged, and will sing on both days of the festival. No further engagements accepted for this season. Address personally 901 Evans Bldg., Washington, D. C., for next season's engagements.

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## MOSES BOGUSLAWSKI

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New York Telegraph, Nov. 25, 1917:  
MOSES BOGUSLAWSKI, WHO  
GAVE PIANO RECITAL LAST  
NIGHT AT AEOLIAN HALL.

In the evening at Aeolian Hall, Moses Boguslawski, the fervid young Russian pianist, excited the admiration of a responsive audience by his vivid and sometimes theatric playing. The astonishing bravura which characterizes his exuberant style again proved his certainty of technic. Brahms, Chopin, Beethoven, Schumann and Rubinstein furnished him forth with ample ammunition for his glaring methods.

New York Sun, Nov. 25, 1917:

BOGUSLAWSKI PLAYS.

PIANIST GIVES PERFORMANCE OF  
UNCOMMON MERIT.

Moses Boguslawski, a pianist, who was heard here last season and again some two weeks ago, gave a second recital in Aeolian Hall last evening before a large audience. He presented an admirable program with Beethoven's sonata, op. 90, and Schumann's "Papillons" as the chief numbers. His performance was again on the whole one of uncommon merit. As the player continued, he seemed to gain a fuller command of

his powers and so gave satisfaction through his usual good qualities, which include a musical tone, excellent technic, incisive rhythm, taste and desirable virility in feeling.

New York Times, Nov. 25, 1917:

MOSES BOGUSLAWSKI PLAYS.

Moses Boguslawski, a young pianist, who played here some ten days ago, reappeared at Aeolian Hall last evening. He played Brahms' G minor rhapsody, Beethoven's sonata in E minor, op. 90; Schumann's "Papillons," a group of pieces by Chopin and some others. Mr. Boguslawski's talent is unquestionable. His playing has interesting qualities; it points toward a future development that promises well.

New York Herald, Nov. 25, 1917:

MOSES BOGUSLAWSKI PLAYS.

Moses Boguslawski, a young pianist, gave his second recital of the season in Aeolian Hall last night. He has delicacy of musical perception and can present a poetic mood with imaginative charm. He plays with clarity and fluency. His dynamic gradations were good. Mr. Boguslawski also played a Chopin group, Schumann's "Papillons," op. 9, and Rubinstein's staccato etude.

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eson, George Bemus, George Gillet, John Hen-  
dricks, Dr. Eugene Walton Marshall, Fluke  
O'Hara, Horace Wright, Mabel Wilbur, John  
H. Stubbs, Edward Foley, Albert Wallerstedt,  
Umberto Sacchetti, Marion Weeks, and many  
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## WHAT THE TEACHERS ARE DOING

### Praise for a Regina de Sales Pupil

The Educational Section of last week's MUSICAL COURIER carried a most interesting article on "The Old French Chanson," by Viscount D. Durancieu de la Jarrie, who recently lectured on the subject at the Holland House, New York. Viscount de la Jarrie was assisted at his lecture by Berta Reviere, a young American singer who has been entirely trained in the studio of Regina de Sales. Miss Reviere's voice is of charming quality and her singing showed the advantage of a thorough education in the best school of vocalism. Viscount de la Jarrie was greatly



BERTA REVIERE,  
Pupil of Regina de Sales.

pleased with her work, both as vocalist and interpreter, and congratulated her in a note in which he said:

All my felicitations on your artistic interpretation of the "Pastourelles." Beside the simplicity which these old chansons demand, you understand how to give the charm, the atmosphere, the color which belong to them. It is perfect! You will surely have a great success in this branch of art—persevere! Thank you, indeed, for your kindly assistance.

### College of Music Vocal Students' Program

On March 22 a program exclusively of vocal music was given at the New York College of Music, Hein and Fraemcke, directors. This novel idea was well carried out, wide variety of music as well as meritorious performance marking the evening's doings. Ten solos, two duets and a final chorus, Lucille Blab at the piano, made up the interesting program, which was rendered still more attractive by the excellent singing of Gertrude Male, Frances Wheat, Louise Bredemeyer, Pauline Schilpp, Agnes Elsemüller, Carrie Eaton, and the ladies' chorus. Three American composers' names appeared on the program, Florence Turner-Maley, Woodman and Burleigh.

### Aborn Opera School Performance

The Aborn classes gave the third performance of this season March 23 at the "Aborn Miniature," 137-139 West Thirty-eighth street, the new home of this "School of Experience." There was a capacity audience and standing room was at a premium. It was altogether a delightful affair. Of those who sang, only one had ever appeared professionally; the others were students, it being the initial appearance of several of them. There was scarcely a perceptible sign of nervousness. John Campbell appeared as Rhadames in two scenes from "Aida," as Canio in the first act of "Pagliacci," and as Faust in the garden scene. Mr. Campbell has a rich, robust tenor voice, which he uses convincingly, with ease and clear enunciation. There is every reason to forecast a splendid career for him.

Frances Parker, who sang Nedda delightfully, has a brilliant voice, which she uses skillfully, with nice tone coloring. Not the least of her attributes is an attractive stage presence. Her acting is facile and graceful. Devora Nadworney sang Amneris ("Aida") and Martha ("Faust"). The latter role she interpreted with spontaneous humor. Miss Nadworney has a full, smooth contralto voice, which she produces with taste. Marie Stapleton Murray sang Marguerite in excellent style. Her voice is of good quality and capable.

Gladys Axman sang in the trio from the last act of "Faust." Her voice proved qualified for the requirements. Edward Kinsey sang

Tonio with dramatic finish and excellent vocal qualities. His mobile features are a distinct asset. Nat Chadwick, a very young Silvio, has a pleasing personality and voice of rich possibilities. Aurelia Schwiens and Beulah Beach shared the role of Aida in two different scenes, also sharing the appreciative applause of the audience for their good work.

Alfredo Kaufman, who is a member of the Aborn Opera Company, appeared as Mephistopheles. His voice and interpretation are worthy of the highest praise.

Bethune Grigor and Mr. Falk played excellent accompaniments.

### Whistler Pupil Charms Hearers

Edna Hurd, one of Mme. Whistler's artist-pupils, sang on Wednesday, March 20, before a large and interesting audience at a concert given under the auspices of the National Woman's Army. Miss Hurd sang most charmingly "Longing," by La Forge, and "Villanelle," by Dell'Acqua. The latter showed to particular advantage the wonderful flexibility and color of her voice. She was most enthusiastically received and will also be heard oftener next season. A splendid future is predicted for the young singer.

On March 16 the pupils from the Misses Bangs and Whiton's School were entertained with a reception and tea at Mme. Whistler's studios. A delightful musical program was rendered by the advanced pupils of the well known teacher.

### Klibansky Pupils Busy

Betsy Lane Shepherd sang recently with great success at a concert in Tyrone, Pa. She has the following new engagements: April 15, Banks Glee Club, Carnegie Hall, New York; April 19, Mansfield, Pa.

Lotta Madden sang in Bloomfield, N. J., in a joint recital with Hartridge Whipp, April 1, and is to appear in New York April 18, and at a concert of the New York Liederkranz Society April 20.

Alvin Gillett, baritone, was soloist at a special musical service, Church of the Redeemer, Paterson, N. J., March 17. He was soloist in a patriotic concert of the Banks Glee Club March 9.

Several artist-pupils of Mr. Klibansky gave a concert at the New York Arion Society March 24.

### Frederick Haywood's Flattering Endorsement

Frederick H. Haywood received the following letter from his artist and teacher pupil, Morton Adkins, formerly of the Century and Ravinia Park Opera companies:

Syracuse, N. Y., February 20, 1918.  
DEAR MR. HAYWOOD—I am using your "Universal Song" daily in my practice and find it invaluable, not only as an adjunct to the lessons which I have had at your studio, but as a most sane and common sense exposition of fundamental principles of voice production. Indeed, if more of our teachers of voice would eliminate "stunts" and adhere more closely to the simplicity and effectiveness of your method there would be fewer vocal tragedies and more singers.

Incidentally, let me say that the lessons I have had from you have done wonders for me, and by daily working on the lines you suggested, aided, of course, by your book, the results are more than gratifying.

With gratitude and loyalty, I am, Faithfully yours,  
(Signed) MORTON ADKINS.

### Maryon Martin Trains Singers

Lynchburg, Va., has the benefit of Maryon Martin's expert services as leading voice teacher this season. Her work covers a wide plane, for she not only trains the voice, but simultaneously proceeds to have them visualize their songs, so training them for singing and making practical the vocal development. Every Martin pupil can "sing for folks;" this is the net result of her instruction, no matter



A PERFIELD CLASS IN WINSTON-SALEM, N. C.

On her return from Florida, Effa Ellis Perfield, accompanied by her husband, stopped in Winston-Salem, N. C., and gave a talk on her pedagogy at the home of Judge Hastings. Mildred Rogers Jones, the representative teacher for the Perfield System in Winston-Salem, demonstrated the different subjects characteristic of the Perfield work and used the five classes of children shown in the above picture. Miss Jones says the children are happy and free in their music study, always asking for more, never tiring of music lessons. Great interest was manifested by the adults who promised to reverse the demonstration next time by doing the work at the blackboard and piano and allowing the children to be the audience.



how young the pupil. A program given March 14 had on it nineteen numbers, consisting of solos and duets, sung in Italian, German and English, a feature being the names of many American composers on the list. They were Lily Strickland, de Koven, Coombs, Dennée, Cadman, Rogers, Nevin, Vanderpool and Woodman. The singers, in the order of their appearance, were Putnam Watkins, Harrison Christian, Nannie Cabell Carrington, Nannie Ould Pettyjohn, Christine Wilkins, Josephine McLaughlin, Gladys Camp and Juliet Ford. Maude Larkin played the piano accompaniments.

Miss Martin spent the Easter holidays with friends in Park-Hill-on-Hudson, Yonkers.

### The Summer Session at American Institute

The summer session of music, beginning June 17, at the American Institute of Applied Music, Kate S. Chittenden, dean, features various branches of the art. Of course, the piano is the most studied instrument, and this special feature will be under the care of the following prominent specialists: H. Rawlins Baker, Leslie J. Hodgson, Anastasia Nugent, William F. Sherman and Katharine L. Taylor. The course for piano teachers consists of six private lessons each in technic and performance, and class lessons in pedagogy, harmony, sight reading, ear training and rhythm, musical form, performance (Mr. Hodgson), and a prescribed course of reading and research in musical history. Information furnished on application to the registrar, 212 West Fifty-ninth street, New York.

### Samoiloff Pupils Heard

A dozen pupils of Lazar S. Samoiloff gave a song recital at Carnegie Chamber Music Hall on March 23, an audience which overflowed the hall listening to the solos, duets, semi-choruses, etc., with every evidence of enjoyment. Flowers in profusion were presented to the participants. Mr. Samoiloff delivered an address which was warmly applauded. The next similar affair will occur in May.

### McLellan Pupil Scores

Josephine Follansbee, one of the many Eleanor McLellan artists, recently appeared with great success at the Thursday Morning Musical Club of Roanoke, Va. Miss Follansbee, who possesses a lyric voice of power and sweetness, delighted her audience with the charm of her singing. She also has an attractive personality.

### Activities of Frederick Patton, Baritone

Frederick Patton, baritone, is enjoying a busy season, due to the possession of a remarkably fine voice, which always delights his listeners. Among his recent engagements, he sang two performances of "The Messiah" within four hours, namely, at St. James' Episcopal Church, Brooklyn, vespers service, and at his own church, the Broadway Tabernacle, Manhattan, March 17. Mr. Patton was re-engaged for St. James' Church, to sing Dvorák's "Stabat Mater." Frederick Vettel, soloist of St. John, the Divine, was the tenor.

The Easter season brought Mr. Patton the following engagements: Gounod's "Redemption" at the Broadway Tabernacle, Easter Sunday; a program of Good Friday music at the Church of Our Lady of Lourdes, March 29; the "Redemption" at St. Paul's Catholic Church, March 25.

During the week of March 4, Mr. Patton was engaged for a concert at the Hotel Plaza; for a recital at the La Salle School, New York, and a performance of Macfarlane's "Message from the Cross." Mr. Patton has an extensive concert repertoire, and is also busy with engagements for the Livingston Quartet, of which he is the baritone, other members being Frederick Vettel, tenor; John Price, second tenor; Arthur Boote, second bass. Mr. Patton is also a member of a mixed quartet which is composed of Ursula Mellich, soprano; Harriet McConnell, contralto; Frederick Vettel, tenor.

Among the affairs for which Mr. Patton has given his services are a concert for soldiers and sailors at the parish house of St. George's Church; a soldiers' benefit concert, Leslie Hall, Manhattan; benefit for the families of the "Fighting 60th," Palm Garden, where Mr. Patton appeared with the Livingston Quartet. This quartet also appeared recently at a Masonic benefit in the Masonic Temple, Twenty-third street. The assembly room was packed to the doors, and it is reported that 500 people were turned away. Mr. Patton also sang recently at the Pleiades Club, Hotel Brevoort, and the notable gathering there accorded him a most enthusiastic reception.

Adelaide Gescheidt, the exponent of Miller Vocal Art-Science, with whom Mr. Patton is studying, states that so many engagements are being booked for him that it is difficult to decide which to accept, all of which is a tribute to the popularity of this singer.

### Fine Shaffer Series Closes

There was only one disappointing element in the concert given Friday evening, March 15, at the Eliot School, Newark, N. J., and that arose from the thought that this marked the final concert in another delightful series—the eleventh—for which music lovers owe a large debt of gratitude to Charles Grant Shaffer. The proceeds of this season's series have been devoted to the work of the American Red Cross, and both that organization and music lovers are much the richer by the venture.

At the final concert, the interesting program was presented by Dora Becker-Shaffer, violinist, and the Criterion Male Quartet of New York, with Henry M. Williamson at the piano. The quartet, which consists of John Young, first tenor; Horatio Rench, second tenor; George Reardon, first bass, and Donald Chalmers, second bass, was heard in ensemble and solo numbers by Buck, Aylward, Prothro, Gibson, Molloy, Spross, Vandewater and others. Each member of the organization is a singer of very genuine worth, and both individually and collectively their work was thoroughly enjoyed and warmly applauded. Mrs. Shaffer is a favorite with Newark audiences, and her interpretation of various numbers, which included the Russian airs of Wieniawski, was that of the thorough musician. Recalls and many encores were the order of the day.

### James E. Devoe's Many Activities

The appearance of Amelita Galli-Curci in Detroit on March 6, brought forth the interesting fact that this was the fifth appearance of this great artist in Michigan within a period of twelve months, three having been in Detroit. It was also of interest to note that the first American recital given by Mme. Galli-Curci was in Detroit in February, 1917, under the direction of James E. Devoe. Furthermore, the first concerts of Mme. Galli-Curci's second American tour were given under Mr. Devoe's direction at Battle Creek and Saginaw, Mich. The fifth appearance of Mme. Galli-Curci was made more noticeable by the fact that all records for concert attendance at the Detroit Armory were broken. Every available space for the placing of extra chairs was utilized and ropes were drawn by the Police Department to keep the standees from intruding on the regular seating arrangements.

Apocryph of first appearances, it is noticeable that the most important first appearances in Detroit and many cities in the nearby territory have been under Mr. Devoe's able direction. Among those who have entered this territory for the first time under Mr. Devoe's direction are Alma Gluck, Mischa Elman, Mabel Garrison, Sophie Braslau, Jascha Heifetz, Enrico Caruso, Titta Ruffo, John McCormack, and many other notables. Mr. Devoe modestly disclaims any credit for the successes which have been attached to his office, preferring to give credit to the naturally great drawing powers of a McCormack, a Galli-Curci or a Heifetz. But his friends, who are a legion among the artists, managers and concert going public, are aware that a keen business sense, a realization of the artistic and box office value of an artist before they are generally known, and a sense of fairness to artist, manager and public, have combined to make him a real success.

A desire to open up territory which has hitherto proved unproductive has enlarged the activities of this Middle Westerner. As a result of his energy, Saginaw, Battle Creek and other Michigan cities have supported during the present season courses of unquestionable artistic excellence. Among the artists who have appeared in these cities have been Mme. Galli-Curci, Mabel Garrison, Efrem Zimbalist, Rudolf Ganz, Fritz Kreisler, Mme. Schumann-Heink, and numerous others. Mr. Devoe insists that it is

the mission of the manager whose efforts are centered in a city of the size of Detroit to aid in opening of musical ventures in other smaller communities and to give the benefit of experience gained in the larger field. As a result, several other Michigan cities, and possibly some in other States, will be given musical treats during the season of 1918-19 which have heretofore been thought impossible.

Mr. Devoe also has been interested in promoting the careers of several young artists, and is at present acting as manager for Blanche da Costa, soprano, and Cordelia Ayer Paine, pianist.

Mr. Devoe announces that his Detroit and Saginaw courses will be opened with a quartet including Mme. Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca. Mme. Alda will open the Battle Creek course, and it is quite possible that Mme. Galli-Curci will open the course to be established at the State capital, Lansing. Among the artists engaged for the Detroit course, in addition to the quartet named, are Mme. Galli-Curci, Rosa Raisa, Mabel Garrison, Jascha Heifetz, Sophie Braslau, Riccardo Stracciari, Ada Sassoli, Yolanda Merö. Other contracts have been closed by Mr. Devoe for recitals which will be announced later.

Mme. Mustel, widow of the musical instrument manufacturer and inventor of the organ which bears his name, died recently in Paris at the advanced age of ninety-two years.

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### For A National Conservatory of Music and Art

There is a movement on foot for the establishment of a National Conservatory of Music and Art, to be supported by the Government. The MUSICAL COURIER is in receipt of a letter from Jacob Hayman, who is interested in the success of this venture. Mr. Hayman advocates the signing of a petition to be presented in Congress for the establishment of such an institution, and very rightly declares that it is a case which requires the full support of every musician and music lover in this country.

Mr. Hayman, who is giving much thought and effort to the work, desires volunteers in every State to co-operate with him in the mass of detail involved. Those who feel able should get into communication with Mr. Hayman at once. His address is 154 Nassau street, New York.

All who did not sign the original petition to Congress are urged to sign the form herewith appended, and to send the same to the MUSICAL COURIER, 437 Fifth avenue, New York, whence it will be forwarded to the House of Representatives, Washington, D. C.

I, the undersigned, respectfully petition Congress to pass the bill for establishing a National Conservatory of Music and Art supported by the Government.

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## PHILADELPHIA ORCHESTRA GIVES RUSSIAN PROGRAM

Muzio Triumphs in "L'Amore dei Tre Re"—The Second  
Heifetz Recital—Welsh, Jacobinoff and Schmidt  
Score—Managerial and Other Notes

Philadelphia, Pa., March 25, 1918.  
On Friday afternoon and Saturday evening, March 22 and 23, the Philadelphia Orchestra presented an all Russian program of unusual merit and interest. The composers represented were Tchaikowsky, Arensky, Rimsky-Korsakoff, Scriabin and Borodin. The last name was listed opposite his "Dances of the Polovetski Maidens," from "Prince Igor," which was given in a style that stirred the big audiences.

Tchaikowsky's overture fantasy, "Romeo and Juliette," was the opening number, and the loveliness, passion, as well as contrasts, evolved in its conception were wonderfully reflected by the magnetic baton of Conductor Leopold Stokowski. Indeed, Stokowski revels in works of Russian origin, and to each of them he imparted a distinctive characteristic. This renders his undertaking of entire performances devoted to that particular school a task that is always crowned with success. In the variation on a Tchaikowsky theme by Arensky every reflection of its spirit was faithfully given by the orchestra.

Scriabin's "Poeme d'Extase," with its modern harmonies and tinges of elemental nature, created a fine impression. The orchestra gave a thoroughly adequate tonal portrayal of the poem and was heartily applauded by the audience.

Emil Schmidt acted in the capacity of concertmaster at these concerts in place of Thaddeus Rich, who was ill. There was an abundance of opportunities for solo violin work, of which Schmidt took advantage with the most gratifying results. His tone is round, resonant and finely balanced and his technical skill is masterly. Hadda van den Beemt, one of the first violinists, was greeted with much enthusiasm on his return to the orchestra at the Friday afternoon concert. Mr. van den Beemt has been absent for some weeks, suffering from the effects of a fractured wrist.

Montemezzi's "L'Amore dei Tre Re" was presented on Tuesday evening, March 19, at the Philadelphia Opera House by the Metropolitan Opera Company in a manner that completely won unanimous praise.

The opera demands splendid vocalization and unusual histrionic ability. These attributes, coupled with marked personal beauty, made the role of Fiora, as enacted by Claudia Muzio, an outstanding feature of the evening. Hers was a well earned triumph.

None felt the weight of the endeavor more than José Mardones, who made a fine Archibaldo. Pasquale Amato again was a vocally and histrionically splendid Manfredo, and Enrico Caruso scored in the role of Avito. Others in the cast were Flaminio, Angelo Bada; a youth, Pietro Audisio; Ancella, Helen Kanders; a young woman, Marie Tiffany; an old woman, Lila Robeson; a shepherd, Cecil Arden.

Moranzoni conducted with authority.

### Welsh, Jacobinoff and Schmidt in Recital

On Friday evening, March 8, a concert was given at Mercantile Hall under the auspices of the Socialistic League. The program, arranged by the Philadelphia Musical Bureau, proved thoroughly interesting. The Arensky trio, as interpreted by Hunter Welsh, pianist; Sascha Jacobinoff, violinist, and Hans Schmidt, cellist, was exceptionally well given. The ensemble in evidence throughout the interpretation of the work was most excellent, and the purity of tone marked. William S. Thunder was at the piano. The enthusiasm displayed necessitated many encores. In addition to the trio, each of the artists were heard in solo works by Bach, Kreisler, Bach-Kreisler, Schumann, Schubert-Liszt, Handel, Valensin, Boccherini, Tchaikowsky, Cui, Kramer, Chopin, Davidoff and Liszt.

### Much Activity in Philadelphia Musical Bureau

The artists under the Philadelphia Musical Bureau have met with marked success. Benno Rosenheimer, the wide awake and enterprising gentleman who guides the welfare of the Philadelphia Musical Bureau, has made several departures in presenting artists. A new department in the Bureau has been created and will be known as "An Educational Lecture and Lecture Recital Department." The title is self explanatory and the work so far achieved toward the upbuilding necessary has been efficient and the results most gratifying. Mr. Rosenheimer has his booking outlined and will go on tour in April, visiting the New England, Middle Western and Southern States. He will act as representative for several artists.

### Brahms F Major Symphony Heard

The ever welcome Brahms F major symphony and the "Scheherazade" suite from Rimsky-Korsakoff, formed this season's Philadelphia farewell program of the Boston Symphony Orchestra. The Academy of Music was filled with an enthusiastic audience. In "Scheherazade" the orchestra brought forth all the flashy coloring and materialistic phases of mood with which the composition is surfeited. Furthermore, each solo division of the orchestra measured up to the high standard for which the organization is noted. The Brahms was offered in a truly classic and thoroughly responsive manner that proved a source of interest and a delight.

### Heifetz in Second Recital

On Thursday afternoon, March 14, Jascha Heifetz appeared in recital at the Academy of Music for the second time this season, and his triumph was as great on this occasion as it was at the time of his initial solo appearance here. There cannot be much said that has not been already written about this young genius. The various phases of his work as enumerated and expounded by the critics throughout the country were in evidence to the delighted interest of the audience in general and the edification of the violin students in particular. Heifetz's program was made up from the works of Handel, Mendelssohn, Chopin, Brahms and others. Andre Benoit

was at the piano and succeeded in creating a thorough spirit of rapport between himself and the artist.

### A Manager Who Gets Results for the A. P. S.

P. D. Cone is Eastern manager of the Art Publication Society, which organization is releasing the Progressive series of Piano Lessons, advocating "Standardization of Music Teaching" and advancing the cause of "School Credits for Music Study." "P. D." as he is familiarly known, is a type that goes after things and as a rule comes back with the prize tucked under his arm. This is primarily due to a thorough belief in the educational value of the article he is exploiting, coupled with the ability to explain his point of view clearly, and last of all, the mind to organize and govern what is commonly known as "field work." Before opening sales campaigns in centers, Mr. Cone arranges lectures on the Progressive Series as well as its relation to standardization and school credits. He demonstrates the work, attends to advertising and the newspaper propaganda. One tale of his road experiences especially suggests P. D.'s leading characteristic, stick-to-it-iveness. It seems that a certain practical joker told of a Mr. Die who was a good prospect. Mr. Cone called at the address given and discovered it to be the morgue. However, he learned that the morgue keeper (whose name, by the way, was not Die) had a daughter who was studying the piano. P. D. visited their residence and sold her the Progressive Series.

### Notes

Josef Hofmann gave a recital at the Academy of Music on Wednesday afternoon, March 20. A number of special interest on his program was the Godowsky arrangement of "The Bat," Strauss. G. M. W.

### Three Love-Lea Engagements

Sunday evening, March 10, Linnie Love and Lorna Lea sang duets at the League for the Larger Life. The speakers of the evening were Orrison Swett Marden, the writer of many inspirational books, and Winifred Sackville Stoner, the lecturer, better known as "Mother" Stoner, mother of the "Wonder Child." Friday evening, at the league home, Misses Love and Lea sang the "Songs for the Kiddies" and "Songs of the Allies," which were written by Winifred Sackville Stoner, Jr. March 11 Misses Love and Lea sang at the Central Park Church and the Hungarian Church. These young women give much pleasure through their singing. Fine voices, youth and ability go hand in hand with them. Miss Lea plays accompaniments from memory for both Miss Love and herself.

### "If the World Should End Tomorrow"

"If the World Should End Tomorrow," a new song by May Hartmann, has recently been published by Boosey & Company. While it is an entirely different song, in atmosphere, from this composer's "Somewhere in France," it is a song of much charm and brilliancy and will appeal to lovers of the high class ballad. The lyrics are by this composer and the song written for high and medium voice.

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## FORT WORTH, TEX.

Fort Worth, Tex., March 20, 1918.

An audience that filled the Auditorium to capacity, greeted Mme. Schumann-Heink when she sang in Fort Worth recently, giving the second concert of the Harmony Club series. A number of extra chairs had to be placed on the stage and these were occupied by soldiers from Camp Bowie. Major-General Edwin St. J. Greble, commanding officer of the 36th Division, Camp Bowie, with the members of his staff, occupied the front boxes on either side of the stage, while throughout the audience were seen many officers of the division and large numbers of the men from Camp Bowie and the aviation fields. The presence of "her soldier boys" seemed to give an added touch of tenderness and pathos to the wonderful Schumann-Heink voice, and the occasion was one that will never be forgotten by those who were fortunate enough to be present.

A word must be said in praise of Edith Evans' splendid work as accompanist; she was thoroughly satisfying in this capacity and also as soloist. Her solo group brought forth insistent applause and she graciously gave an encore.

The day following the concert, Mme. Schumann-Heink was the guest of Major-General Greble for luncheon and for a tour of Camp Bowie and the aviation fields. In the afternoon she sang for the boys at the camp, giving three separate programs, since there was no one building large enough to accommodate the crowds. If possible, she sang more wonderfully than on the evening before and the appreciation of the boys knew no bounds. Miss Evans and Mrs. John F. Lyons, the president of the Harmony Club, were also members of the party for the day at the camp.

## Annual Sacred Concert of Harmony Club

The seventh annual sacred concert of the Harmony Club was the occasion for some most excellent singing by the club chorus under the direction of Carl Venth, and also for the appearance, as assisting artist, of Lieutenant Donald MacBeath, violinist. Fort Worth people had most delightful remembrances of this splendid young artist from his appearance here with John McCormack on the Harmony Club course two years ago and he was greeted with applause of the most enthusiastic and appreciative kind. MacBeath is now serving with the Royal Flying Corps and is stationed at the Benbrook wing of the Taliaferro Field, near Fort Worth. He has recently received his commission after a very short term of service, thus proving his proficiency as a soldier as well as a violinist. He now holds the position of instructor at Benbrook and his Fort Worth friends have the pleasure of seeing him often. He is always glad to give his artistic services for entertainments, for the soldiers of the different camps and for benefit concerts of all kinds.

For the Harmony Club concert, MacBeath played "Romance" by Svendsen, "Chant sans Paroles," Tchaikowsky, and "The Swan," Saint-Saëns. He was ably assisted by W. J. Marsh at the piano. The Harmony Club gave the following numbers: Processional, "Hymn of Thanksgiving" (Kremser), "Hear Us, O Lord" (Mozart), "The Flight into Egypt" (Bruch), Mrs. W. C. Bryant, soloist; "Ave Maria" (Bach-Gounod), arranged by Saar, Pearl Calhoun Davis and Mrs. Dan Brown, soloists; violin obligato, Lieutenant MacBeath, and "The Death of Joan of Arc" (Bemberg), Mrs. R. I. Merrill and Mrs. E. P. Croarkin, soloists.

A more interesting program has seldom been heard here and the chorus fully sustained its enviable reputation for intelligent, well balanced and artistic singing. The soloists, without exception, sang with musicianly understanding and splendid artistic conception. This club is indeed fortunate to number so many gifted singers in its ranks. The work of Carl Venth with the chorus could scarcely be surpassed. Especial mention must also be made of the excellent work of the club accompanist, Dot Echols McCutchan. She was at all times in thorough accord with the director and rendered the assistance which comes from perfect understanding.

## Losh Work Shows Splendid Results

The work of Sam S. Losh, as song leader and musical director of Camp Bowie is showing splendid results and is meeting with excellent co-operation on the part of the commanding officer of the division, Major-General Greble and the members of his staff. Mr. Losh has an order which enables him to call out at any time a battalion or a regiment for special work in singing and each afternoon he meets the song detail, which is composed of one man from each company in the division. This particular crowd is developing into a fine singing body, and has made several appearances in the city. Recently the music committee of the War Service Board, Mrs. J. F. Lyons, chairman, presented the boys in a concert in the Chamber of Commerce Auditorium. They gave a splendid program to a large and enthusiastic audience.

## Haubiel with Camp Bowie Forces

Another splendid musician who is with the Camp Bowie forces is Charles T. Haubiel, pianist. Mr. Haubiel is a pupil of Rudolph Ganz and at the time of his enlistment was the head of the piano department of the Oklahoma City Conservatory of Music. He is a well schooled, intelligent and artistic pianist and his several appearances in the city have been greatly appreciated by the musical public. Mr. Haubiel is with the 143d Field Hospital at Camp Bowie.

## Two Enjoyable Concerts

Two interesting concerts were given recently by a group of artists consisting of Wilmot Goodwin, baritone; Florence Austin, violinist, and Lee Cronican, pianist. The programs contained much interesting material and were given in a thoroughly artistic and satisfying manner. The performers were all new to Fort Worth, but they made such a pleasing impression that they will be welcomed again. Helen Fouts Cahoon entertained in honor of the

artists and gave an opportunity for the musical people of Fort Worth to meet them.

## Hubbard Becomes Song Leader

Thomas Holt Hubbard, who has long been prominent in the musical life of Fort Worth, has received the appointment of Y. M. C. A. song leader at Camp Bowie and has entered upon his new duties with great enthusiasm. Mr. Hubbard's wide experience in choir work and as a teacher make him especially suited for this work while his unbounded energy and enthusiasm will assure him of success. He spends most of the afternoon at the camp each day, where he meets and sings with the boys in the various Y. M. C. A. buildings and also has charge of the concerts that are given each week. On account of his new work, Mr. Hubbard was obliged to resign his position as director of St. Paul's Methodist Church Choir. This position is being ably filled, however, by Mrs. Hubbard, who is one of the city's leading contralto singers.

## Theo Karle Cordially Received

Theo Karle, the young American tenor, gave the first concert of the Harmony Club Artist Series. His reception was most cordial and appreciative, though the audience was not so large as one could have wished. He made his strongest appeal perhaps with his voice itself, an organ of very pleasing quality and seemingly under the singer's entire control. The many niceties of vocal and musical production with which his program abounded were not lost upon the audience and a cordial feeling was established between singer and audience with the first number. The program offered was one of unusual interest, because of the number of meritorious novelties it presented. Mr. Karle had the courage to forego the cheaply won popular appeal of a well known program, and the results justified the venture.

William Stickles was the accompanist, playing in thorough accord with the singer, although in almost too subservient a manner. He was represented as composer by one song on the program and another, "Expectancy," used as an encore, which was one of the best songs of the evening. L. M. L.

## Craft and Gegna Score Unusual Success

Without doubt one of the most interesting and most enjoyable concerts given in Newark, N. J., during the season which is rapidly drawing to a close was that of The Contemporary, at which the artists were Marcella Craft and Max Gegna. Miss Craft preceded her first group with "The Star Spangled Banner" and "La Marseillaise," and her programmed group contained "Nina" (Pergolesi), "Se Florida e fedele" (Scarlatti), "Con gli angeli" (Sibella), "Sogno e canti" (Mazzoni), "Ultima Rosa" (Zandonai), and Mascagni's "Mama, non M'ma." Of these she was perhaps at her best in the songs by Scarlatti, Mazzoni, Zandonai and Mascagni, although her art never fails to charm. Her audience was much delighted with her group in English. This included "The Little Fish Song" (Arensky), "Autumn Eve" (Max Heinrich), "The Maiden and the Butterfly" (D'Albert), "The Beetle" (Moussorgsky), and Sullivan's setting of those familiar lines of Shakespeare, "Where the Bee Sucks." Arias from Wolf-Ferrari's "The Secret of Suzanne" and Puccini's "La Bohème," completed her programmed numbers, although her audience insisted upon a lengthening of the program. The same beauty of tone, of phrasing, of interpretation which have marked her work wherever she has appeared and have made her a general favorite with discriminating music lovers, was in evidence. It was not a thing for wonderment that she was applauded until it amounted to a veritable ovation.

Another favorite is Mr. Gegna, whose splendid art was once more in evidence on this occasion. In addition to the Saint-Saëns concerto in A minor which he played with rare beauty of tone, Mr. Gegna was heard in the adagio from the Dvorák concerto for cello, and two Popper numbers, "Elfentanz" and "Tarantella." He, too, was the recipient of much enthusiastic praise and was obliged to add to his program.

## Work of the Woman's Orchestral Club

The Woman's Orchestral Club resumed rehearsals early in January, under the direction of Edouard Deru. The members of the orchestra decided to devote their time and service this year to war work, playing for the soldiers and sailors at their camps and clubs.

At a concert at Fort Hamilton on March 5, two of Percy Grainger's numbers were played, "Molly on the Shore" and "Mock Morris," and Mr. Grainger himself was present. Other numbers were the Mozart serenade in G major, arioso by Bach and elegie by Tchaikowsky. The orchestra was assisted by Mrs. Caryl Bense, soprano, with Mrs. Richard Tindale at the piano. The same program was repeated on March 10 at the National League for Woman's Service, for the benefit of both soldiers and sailors, when Miss Chapin sang, Gladys Mayo accompanying her at the piano.

The next concert was held Tuesday evening, April 2, at the Hotel des Artistes, 1 West Sixty-seventh street, New York, under the auspices of the Century Theatre Club, for the benefit of its war relief work.

## Leon Rice Assisted by Composers

Leon Rice, tenor, might well be placed in the "popular" class. He recently gave three recitals in Paterson, N. J., within five weeks, and at the close of the last one was asked to consider a fourth appearance.

Most of the songs featured by Mr. Rice were by American composers, and his singing evoked unusual enthusiasm. Hallett Gilberté and Bernard Hamblen each accompanied Mr. Rice in groups of their own songs, some of which were heard for the first time. So greatly did Mr. Rice please his audience that he was compelled to add double encores after almost every group in the long and exacting program. Perhaps his generosity in this respect is one of the secrets of his success and popularity.

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## SAN CARLO OPERA COMPANY REVISITS CLEVELAND

Marcella Craft Scores as Marguerite and Nedda—New  
York Philharmonic with Casals—Concerts by  
Singers' Club, Fortnightly Club and  
Choral Union—Notes

Cleveland, Ohio, March 26, 1918.  
The San Carlo Grand Opera Company was again successful  
in its return engagement at Cleveland the week of March  
10. A packed house greeted the efficient cast of "La Gio-  
conda" on the opening night at the Colonial Theatre. The  
principal roles were sung by Elizabeth Amsden as Gio-  
conda, Salazar as Enzo, Stella Demette as Laura and  
Pietro di Biasi as Alvisia.

Miss Amsden, in the title role, displayed a voice brilliant  
in the extreme, and much histrionic ability. She shared  
honors with Salazar, who was so much liked that after his  
aria in the second act he received storms of applause, the  
opera being forced to suspend until it abated. Miss De-  
mette's clear, warm mezzo was particularly suited to the  
part of Laura. The other members of the cast included  
Marta Melis, Joseph Royer, Natale Cervi, L. Dellemolle  
and Luciano Rossini.

The well trained chorus, composed of exceptionally  
fresh voices, and the orchestra, under the leadership of  
Carlo Peroni, gave fine support to the cast throughout the  
performance.

### Marcella Craft Scores as Marguerite

It was with keen anticipation that the audience awaited  
Marcella Craft in the role of Marguerite, a tribute to her  
appearance here last fall. Nor was the audience disap-  
pointed. Miss Craft completely won her listeners, not  
only with her beautiful voice but also through the intelli-  
gence and charm of her acting. Her portrayal of this role  
was in every respect a finished one.

Giuseppe Agostini was excellent in the role of Faust.  
He never sang better here than on this occasion, which is  
saying a great deal, as he is a Cleveland favorite. Di Biasi,  
as Mephistopheles, won much deserved applause. The  
roles of Valentine, Siebel and Marta were most capably  
sung by Angelo Antola, Marta Melis and Alice Homer.

### "Cavalleria Rusticana" and "Pagliacci"

"Cavalleria Rusticana" and "Pagliacci" were given at the  
Saturday matinee. In the absence of Elizabeth Amsden,  
Stella Demette sang the role of Santuzza, and a very effi-  
cient Santuzza she proved to be. As in the role of Laura  
in "La Gioconda," her rich, sympathetic voice and her intel-  
ligent interpretation of the part won her much applause.  
Girolamo Ingar, as Turiddu, and Luigi Dellemolle, as  
Alfio, gave distinction to their parts.

Marcella Craft, in the role of Nedda, made a very  
charming and dainty coquette, and Agostini, as Canio,  
fairly brought down the house with his singing of the aria  
"Vesti la giubba" and his realistic acting. Antola, as Tonio,  
was stormily applauded after the Prologue, and was  
forced to repeat a part of it. Mr. Peroni conducted.

The other operas sung during the week were the "Barber  
of Seville," "Jewels of the Madonna," "Rigoletto," "Car-  
men" and "Il Trovatore." The opera company was under  
the local management of Adella Prentiss Hughes.

### New York Philharmonic with Casals

On Thursday evening, March 14, at Grays' Armory, the  
New York Philharmonic Orchestra, Josef Stransky, con-  
ductor, with Pablo Casals as soloist, gave the ninth sym-  
phony concert of the season. The program was as fol-  
lows: Overture, "The Bartered Bride" (Smetana); con-  
certo in B minor, for cello and orchestra (Dvorák); "The  
Swan of Tuonela" (Sibelius), and symphony No. 2, in E  
minor (Rachmaninoff). No better reading of the sym-  
phony could be desired than that given by Mr. Stransky  
and his men. It called forth much enthusiasm.

Mr. Casals, especially in the last two movements of the  
beautiful concerto, lost no opportunity to display the rich,  
vibrant and singing tone of which he is master. As an  
encore he played an unaccompanied number, which, if pos-  
sible, was more enjoyed than the Dvorák.

An interesting feature of the evening was the presence  
of the 135th Regiment band from Camp Sheridan, which  
played "The Star Spangled Banner" and lent a distinctly  
military air to the occasion.

### Singers' Club Give Second Concert

The second concert of the Singers' Club this season  
called forth a good crowd at Grays' Armory, Thursday  
evening, March 7. Director Davis always presents pro-  
grams of taste and refinement. As an added attraction, the  
national anthems of England, France and United States  
were sung with fiery ardor, fine to hear. The French  
hymn was sung in the native tongue. To heighten the ef-  
fect, at the close of each of these inspiring songs the flag  
of the nation represented was unfurled. The rest of the  
program was made up of heterogeneous choruses more or  
less familiar to the audience. Unusual harmony, fine  
blending of parts and good attack were the marked char-  
acteristics of the ensemble.

The club was most fortunate in being able to engage  
Caroline Hudson-Alexander to replace Jenny Dufau, the  
French soprano, who has recently been called to her native  
country. Clevelanders are always eager to welcome this  
Cleveland artist, and Mrs. Alexander repeated the triumph  
scored here at the Fortnightly festival a few weeks ago.  
Her voice is rich and pure and of unusual range. She was  
heard in three groups of songs, and also in the "Mar-  
seillaise." Hugh Alexander was a skillful and sympathetic  
accompanist.

### Betsy Wyers at Fortnightly Club

At the eighth afternoon concert of the Fortnightly Musi-  
cal Club, Betsy Wyers played a singularly beautiful Chopin  
group, including an etude, a nocturne, a mazurka and the  
F minor fantasia. These numbers were played in Miss  
Wyers' own technically brilliant and sympathetic style.  
She was warmly and deservedly applauded. It is a note-  
worthy fact that Miss Wyers never fails to carry her audi-  
ence throughout her performance, a fact which makes her  
a general favorite.

Charles W. Cadman's song cycle, "The Morning of the

Year," was sung by Edna Strong Hatch, soprano; Mrs.  
Frank McCullough, contralto; T. Morgan Phillips, tenor,  
and James McMahon, bass. Mrs. W. E. Crofut was at the  
piano.

At the conclusion of the concert, Mrs. Curtis Webster  
made an appeal for the assistance of Fortnightly Club  
members in raising the fund that is to be gathered from  
the musical clubs of the country for the support of the  
Peterboro Colony established at the home of Mrs. Edward  
MacDowell.

### Clara and David Mannes Heard

The Fortnightly Musical Club season closed Tuesday  
afternoon, March 26, with a most interesting violin and  
piano recital by David and Clara Mannes. The program  
opened with Grieg's G major sonata and closed with the  
Brahms F minor sonata, the latter being for piano and  
viola. The sympathetic ensemble evidenced at all times  
in these numbers gave proof as to the unity of thought  
of the performers. Needless to say, their work marked  
the highest degree of finish.

In the violin solos Mr. Mannes displayed the same  
sterling qualities exhibited in the sonatas. His numbers  
included an aria from "Orpheus" (Gluck), rondino (Beetho-  
ven-Kreisler), "Bird as Prophet" (Schumann), "Moment  
Musical" (Schubert), "Canzonetta" (D'Ambrosio). Schu-  
mann's "Bird as Prophet" won such distinct approval  
that a repetition was demanded.

The afternoon concerts of the Fortnightly have been  
pleasurable from first to last, leaving with them much  
hope and anticipation for the coming year.

### Camp Sheridan Band Plays

On Monday evening, March 18, at Grays' Armory, a  
concert was given by the 135th Regiment Field Artillery  
band from Camp Sheridan, under the direction of Adella  
Prentiss Hughes. Allen McQuhae, Cleveland tenor, as-  
sisted, singing four Irish songs. In "Believe Me If All  
Those Endearing Young Charms" Mr. McQuhae was ac-  
companied by the band, and in the other songs he had  
the assistance of Mrs. Hughes at the piano.

### George Copeland Pleases

George Copeland's piano recital, under the auspices of  
the Woman's Club, attracted a small but very apprecia-  
tive audience, at the Knickerbocker Theatre, Thursday  
morning, March 21. Mr. Copeland's program was made  
up of compositions by Gluck, Bach, Debussy, Chopin,  
Rachmaninoff, Amani, Albeniz, Granados and Turina.

### Fortnightly Club Spring Concert

The spring concert, given by the student members of  
the Fortnightly Musical Club, at the College Club, on  
March 19, attracted a large and enthusiastic audience.  
On this occasion Naomi Crittenden, a talented pupil of  
Carl Riemenschneider and a favorite pianist with this  
audience, played the Chopin B flat minor scherzo and  
etude in A flat and Paderewski's "Cracovienne Fantas-  
tique." Miss Crittenden played with sureness of touch  
and beautiful tone and displayed unusual interpretative  
powers for so young a pianist.

### Cecil Fanning at Choral Union

Cecil Fanning, baritone, was the soloist at the first  
Choral Union concert this season, given at the Fanny  
Nast Gamble Auditorium at Berea, Ohio, on the evening  
of March 5. The Choral Union numbers 135 voices. Al-  
bert Riemenschneider is director. Mr. Fanning contributed  
several groups of songs, and by request sang the ballad  
"Edward," by Löwe.

### Cleveland Notes

Florence Owen, pupil of Sol Marcossion, will give a  
violin recital in Cleveland in April.

Albert Riemenschneider, director of the music depart-  
ment of Baldwin-Wallace College, Berea, Ohio, gave an  
organ recital at the Gamble Auditorium, Sunday afternoon,  
March 10. Mr. Riemenschneider will receive Cleveland  
students of piano playing and of the theory of music on  
Mondays and Thursdays at 707 The Arcade.

Sol Marcossion, violinist, and Mrs. Sol Marcossion, pian-  
ist, presented the program at the second artist recital of  
the West Side Musical College, given at the Chamber of  
Industry Auditorium on the evening of March 14.

Allen McQuhae, tenor, appeared in a joint recital with  
Marie Oslova, violinist, at New Brighton, N. Y., on Tues-  
day evening, March 19. On the following evening he  
sang at Vassar College, Poughkeepsie, and on Thursday  
evening in New London, Conn.

The Studio Club's annual spring offering this year will  
be "Princess Chic," at the Prospect Theatre, the week  
of April 15. The mixed chorus of 125 trained voices is  
being drilled by Francis J. Sadlier, organizer and director  
of the club.

The Philharmonic Quartet—Sol Marcossion, Charles U.  
Rychlik, James Johnston and Charles Heydler—will give  
the third and last concert of its series this season at the  
Woman's Club on April 12. The quartet will have the  
assistance of Carl Riemenschneider, pianist, in a new  
work, never before heard in Cleveland, the performance  
of which is anticipated with much interest by local pianists  
and students.

Raoul Riendeau, tenor, pupil of Celestine Cornelison,  
was selected by the Newspaper Enterprise Association to  
represent them by singing their new prize war song, "Free-  
dom for All Forever." Mr. Riendeau has sung it on sev-  
eral occasions. On Thursday evening, March 14, he sang  
for the Men's Club at Trinity Cathedral, and on the fol-  
lowing evening for the Halle Brothers' Club. B. F.

### The Power of Music

In the New York American of March 17, Austin Har-  
rison, editor of the English Review, tells of some of the  
hardships which the Irish people are enduring. A strolling  
concertina player was asked by some tourists to play "The  
Soldiers' Song" and "The Wearing of the Green." He  
started to do so but was immediately ordered by the police  
to desist under threat of arrest, as the airs were forbid-  
den. "Is this Russia?" asked a bystander, according to  
Mr. Harrison.



## MUSIC ON THE PACIFIC SLOPE

McCORMACK SWELLS PACIFIC  
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Organ Recitals Fail in San Francisco—Famous Musicians to Locate in Los Angeles—Frieda Hempel Attracting Big Audiences—Mme. Melba Sings for Soldiers

San Francisco, Cal., March 25, 1918.  
John McCormack packed the great Auditorium way beyond the fire limit on March 21 and took in \$25,000 for the San Francisco Chapter of the Red Cross. And everybody was delighted, and showed it by such applause and such vociferous cheers that the occasion can only be described as inspiring. McCormack was more than generous with his encores, and it seemed as if there would be no end to them, much to the joy of everybody within hearing of that glorious voice. Signaller Tom Skeyhill, the blind Anzac poet and orator, auctioned off records of McCormack's voice at prices that soared up as high as \$1,000 for a single record. It was a great occasion.

## D'Agarioff in Russian Folksongs

Mr. D'Agarioff is a Russian. He is also a man, and when his "questionnaire" was placed before him by the government he declared his willingness to serve and claimed no exemption. Whether he will go or not I do not know, but I do know that, if he does it will be a musical loss to this city. He came here, I think, with the ill fated de Vally Opera Company, which gave a short season of opera here last summer and then went to the wall, as such things inevitably do.

On March 21, in the Italian room of the St. Francis, Mr. D'Agarioff gave a recital of Russian folksongs. It was all in Russian, and the singer was dressed in the blouse of the Russian peasant. The songs were, some of them, musically attractive. To those who understood the words they must have been much more so. They were excellently sung. Mr. D'Agarioff possesses a good sounding baritone, well placed, flexible, sonorous, and he has a charmingly unaffected manner which goes far to render his offering attractive.

He was introduced by Jerome B. Landfield, who explained that the real art of Russia came from the people and not from the aristocracy.

Gyula Ormar played the accompaniments in his well known masterly manner, blending the tone of the piano with the voice with skill and taste.

## Chamber Music Delights

It has never been my good fortune to be more truly thrilled and delighted by chamber music than I was by the concert of March 19 of the San Francisco Chamber Music

Society which was given before a large audience in the Italian Room of the Hotel St. Francis. The program consisted of Donanyi's "Serenade," op. 10, for violin, viola and cello; Brandts-Buys' quintet for flute and strings, and Chausson's quartet, op. 30, for piano, violin, viola and cello.

As will be seen, this is a modern program of sterling worth. It is modern but not futuristic in the sense of being unpalatable. Personally my own individual taste in music was most nearly satisfied by the Dohnanyi trio for here is a composer who possesses a truly remarkable technic, a rare and delightful knowledge of counterpoint, and—rare, indeed, in combination with the great technic—real musical invention, in other words, ideas.

Also the work is tremendously difficult, both in the matter of finger facility and velocity, interpretation and intonation. It was played by Louis Ford, violin; Louis Rovinsky, viola, and Horace Britt, cello, and the playing of it left nothing to be desired. There was brightness of tone, excellent shading, the dynamic effects were pronounced but not overdrawn, and the ensemble was as near perfect as may be.

The Brandts-Buys quintet affords the flute rare opportunity for color display, the low notes, much used, in striking contrast to the higher register, and to the color of the strings. Mr. Hecht, flutist, made the most of this opportunity, and was ably seconded by the members of the quartet, who maintained perfect balance throughout. This is not a great composition by any means, but is pleasing and tuneful, and possesses a distinct value because of its color scheme and also because it is, to some extent, program music, being inspired by the nativity. The four movements are: "The Watching Shepherds," "The Angel of the Lord," "The Coming of the Wise Men" and "The Birth of Our Savior."

Chausson gives us one of the first impressions of what the great French school was to become in later years, and in this piano quartet he was, perhaps, at his best. It is full of difficulties, and presents to the players the difficult problem of tonal balance and freedom of interpretation without stiffness due to over rehearsing. And in this, let me say that the work of Mr. Ormay at the piano was altogether masterly. His is the difficult part, for the piano part is so written that it may easily, and generally does, overshadow the strings. Mr. Ormay's playing of the part on this occasion was a splendid exhibition of blending, tone shading and clarity.

This is not to belittle the work of the strings which, led by Louis Persinger, was notable in its impeccable synchronization and tonal balance. Especially noticeable, in this work as well as in the others, was the dash and freedom, a characteristic which places this chamber music organization on a par with the best now before the public.

## Lemare's Organ Recitals a Failure

Edwin Lemare, city organist at \$10,000 a year, has been the subject of editorial comment in two papers this week. The Chronicle gives a column of facts showing that the average receipts at these recitals have been about \$50. "And," says the Chronicle, "the city pays Mr. Lemare \$832.33 per month. An additional \$100 is paid to the organ caretaker, another \$100 is paid a press agent . . ." and of course there are many other expenses. That would be all right if the people went to hear the concerts. In other words, the fact that the city pays out fifteen or twenty thousand dollars a year for these concerts would not demand criticism if they drew big crowds. Even if they were given free of charge, and the city received no return from them whatever, that would not matter if they drew big audiences. The money would be well spent if it gave the public high class musical entertainment. But it does not, for the very simple reason that Lemare is not making good in the sense of drawing people to the Auditorium. Lemare has had a year to prove his worth and has failed.

But if the Chronicle takes the matter seriously, the Pacific Coast Musical Review does not. Under the heading "A Decidedly Funny Anonymous Letter," Mr. Metzger gives vent to his vein of humor. The letter, which is well worth reprinting, is as follows:

To Mr. Metzger, Pacific Coast Musical Review:

DEAR SIR—Are you an authority on organ recital programs and a competent judge of merits? After two of your venomous articles re the organ recitals, it seems to me that it is a case of "fools rush in, etc." Needless to say, I am one of many who will never read your paper again. The musicians are losing patience with your mild sort of "blackmailing" articles. Yours is not the only musical paper that resorts to this sort of thing to force a paid ad. Other musicians have suffered in like manner; but fortunately Mr. Lemare is too big a man as to be hurt by your venomous flea bites.

Personally, as I have before remarked, I think the movie organs are the prime reason why Lemare has failed to draw crowds—that and the simple fact that the organ is not an instrument the character of which is calculated to appeal much to the general public, and also, to some extent, the cold and unsympathetic attitude of Mr. Lemare toward his public. His way of climbing over the organ seat is undignified, and his whole manner toward his public is cold and unsympathetic. In other words, he appears to lack magnetism, and who can win success in art without it?

F. P.

## BOISE, IDAHO

Boise had the unusual treat of hearing Maud Powell and Mme. Melba during the last week. The Pinney Theater was packed at both concerts, which shows that Boise audi-

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## SAN CARLO OPERA COMPANY REVISITS CLEVELAND

Marcella Craft Scores as Marguerite and Nedda—New York Philharmonic with Casals—Concerts by Singers' Club, Fortnightly Club and Choral Union—Notes

Cleveland, Ohio, March 26, 1918.

The San Carlo Grand Opera Company was again successful in its return engagement at Cleveland the week of March 10. A packed house greeted the efficient cast of "La Gioconda" on the opening night at the Colonial Theatre. The principal roles were sung by Elizabeth Amsden as Gioconda, Salazar as Enzo, Stella Demette as Laura and Pietro di Biasi as Alvisa.

Miss Amsden, in the title role, displayed a voice brilliant in the extreme, and much histrionic ability. She shared honors with Salazar, who was so much liked that after his aria in the second act he received storms of applause, the opera being forced to suspend until it abated. Miss Demette's clear, warm mezzo was particularly suited to the part of Laura. The other members of the cast included Marta Melis, Joseph Royer, Natale Cervi, L. Dellemolle and Luciano Rossini.

The well trained chorus, composed of exceptionally fresh voices, and the orchestra, under the leadership of Carlo Peroni, gave fine support to the cast throughout the performance.

### Marcella Craft Scores as Marguerite

It was with keen anticipation that the audience awaited Marcella Craft in the role of Marguerite, a tribute to her appearance here last fall. Nor was the audience disappointed. Miss Craft completely won her listeners, not only with her beautiful voice but also through the intelligence and charm of her acting. Her portrayal of this role was in every respect a finished one.

Giuseppe Agostini was excellent in the role of Faust. He never sang better here than on this occasion, which is saying a great deal, as he is a Cleveland favorite. Di Biasi, as Mephistopheles, won much deserved applause. The roles of Valentine, Siebel and Marta were most capably sung by Angelo Antola, Marta Melis and Alice Homer.

### "Cavalleria Rusticana" and "Pagliacci"

"Cavalleria Rusticana" and "Pagliacci" were given at the Saturday matinee. In the absence of Elizabeth Amsden, Stella Demette sang the role of Santuzza, and a very efficient Santuzza she proved to be. As in the role of Laura in "La Gioconda," her rich, sympathetic voice and her intelligent interpretation of the part won her much applause. Girolamo Ingar, as Turiddu, and Luigi Dellemolle, as Alfio, gave distinction to their parts.

Marcella Craft, in the role of Nedda, made a very charming and dainty coquette, and Agostini, as Canio, fairly brought down the house with his singing of the aria "Vesti la giubba" and his realistic acting. Antola, as Tonio, was stormily applauded after the Prologue, and was forced to repeat a part of it. Mr. Peroni conducted.

The other operas sung during the week were the "Barber of Seville," "Jewels of the Madonna," "Rigoletto," "Carmen" and "Il Trovatore." The opera company was under the local management of Adella Prentiss Hughes.

### New York Philharmonic with Casals

On Thursday evening, March 14, at Grays' Armory, the New York Philharmonic Orchestra, Josef Stransky, conductor, with Pablo Casals as soloist, gave the ninth symphony concert of the season. The program was as follows: Overture, "The Bartered Bride" (Smetana); concerto in B minor, for cello and orchestra (Dvorák); "The Swan of Tuonela" (Sibelius), and symphony No. 2, in E minor (Rachmaninoff). No better reading of the symphony could be desired than that given by Mr. Stransky and his men. It called forth much enthusiasm.

Mr. Casals, especially in the last two movements of the beautiful concerto, lost no opportunity to display the rich, vibrant and singing tone of which he is master. As an encore he played an unaccompanied number, which, if possible, was more enjoyed than the Dvorák.

An interesting feature of the evening was the presence of the 135th Regiment band from Camp Sheridan, which played "The Star Spangled Banner" and lent a distinctly military air to the occasion.

### Singers' Club Give Second Concert

The second concert of the Singers' Club this season called forth a good crowd at Grays' Armory, Thursday evening, March 7. Director Davis always presents programs of taste and refinement. As an added attraction, the national anthems of England, France and United States were sung with fiery ardor, fine to hear. The French hymn was sung in the native tongue. To heighten the effect, at the close of each of these inspiring songs the flag of the nation represented was unfurled. The rest of the program was made up of heterogeneous choruses more or less familiar to the audience. Unusual harmony, fine blending of parts and good attack were the marked characteristics of the ensemble.

The club was most fortunate in being able to engage Caroline Hudson-Alexander to replace Jenny Dufau, the French soprano, who has recently been called to her native country. Clevelanders are always eager to welcome this Cleveland artist, and Mrs. Alexander repeated the triumph scored here at the Fortnightly festival a few weeks ago. Her voice is rich and pure and of unusual range. She was heard in three groups of songs, and also in the "Marseillaise." Hugh Alexander was a skillful and sympathetic accompanist.

### Betsy Wyers at Fortnightly Club

At the eighth afternoon concert of the Fortnightly Musical Club, Betsy Wyers played a singularly beautiful Chopin group, including an etude, a nocturne, a mazurka and the F minor fantasia. These numbers were played in Miss Wyers' own technically brilliant and sympathetic style. She was warmly and deservedly applauded. It is a noteworthy fact that Miss Wyers never fails to carry her audience throughout her performance, a fact which makes her a general favorite.

Charles W. Cadman's song cycle, "The Morning of the

Year," was sung by Edna Strong Hatch, soprano; Mrs. Frank McCullough, contralto; T. Morgan Phillips, tenor, and James McMahon, bass. Mrs. W. E. Crofut was at the piano.

At the conclusion of the concert, Mrs. Curtis Webster made an appeal for the assistance of Fortnightly Club members in raising the fund that is to be gathered from the musical clubs of the country for the support of the Peterboro Colony established at the home of Mrs. Edward MacDowell.

### Clara and David Mannes Heard

The Fortnightly Musical Club season closed Tuesday afternoon, March 26, with a most interesting violin and piano recital by David and Clara Mannes. The program opened with Grieg's G major sonata and closed with the Brahms F minor sonata, the latter being for piano and viola. The sympathetic ensemble evidenced at all times in these numbers gave proof as to the unity of thought of the performers. Needless to say, their work marked the highest degree of finish.

In the violin solos Mr. Mannes displayed the same sterling qualities exhibited in the sonatas. His numbers included an aria from "Orpheus" (Gluck), rondino (Beethoven-Kreisler), "Bird as Prophet" (Schumann), "Moment Musical" (Schubert), "Canzonetta" (D'Ambrosio). Schumann's "Bird as Prophet" won such distinct approval that a repetition was demanded.

The afternoon concerts of the Fortnightly have been pleasurable from first to last, leaving with them much hope and anticipation for the coming year.

### Camp Sheridan Band Plays

On Monday evening, March 18, at Grays' Armory, a concert was given by the 135th Regiment Field Artillery band from Camp Sheridan, under the direction of Adella Prentiss Hughes. Allen McQuhae, Cleveland tenor, assisted, singing four Irish songs. In "Believe Me If All Those Endearing Young Charms" Mr. McQuhae was accompanied by the band, and in the other songs he had the assistance of Mrs. Hughes at the piano.

### George Copeland Pleases

George Copeland's piano recital, under the auspices of the Woman's Club, attracted a small but very appreciative audience, at the Knickerbocker Theatre, Thursday morning, March 21. Mr. Copeland's program was made up of compositions by Gluck, Bach, Debussy, Chopin, Rachmaninoff, Amani, Albeniz, Granados and Turina.

### Fortnightly Club Spring Concert

The spring concert, given by the student members of the Fortnightly Musical Club, at the College Club, on March 19, attracted a large and enthusiastic audience. On this occasion Naomi Crittenden, a talented pupil of Carl Riemenschneider and a favorite pianist with this audience, played the Chopin B flat minor scherzo and etude in A flat and Paderewski's "Cracovienne Fantastique." Miss Crittenden played with sureness of touch and beautiful tone and displayed unusual interpretative powers for so young a pianist.

### Cecil Fanning at Choral Union

Cecil Fanning, baritone, was the soloist at the first Choral Union concert this season, given at the Fanny Nast Gamble Auditorium at Berea, Ohio, on the evening of March 5. The Choral Union numbers 135 voices. Albert Riemenschneider is director. Mr. Fanning contributed several groups of songs, and by request sang the ballad "Edward," by Löwe.

### Cleveland Notes

Florence Owen, pupil of Sol Marcossion, will give a violin recital in Cleveland in April.

Albert Riemenschneider, director of the music department of Baldwin-Wallace College, Berea, Ohio, gave an organ recital at the Gamble Auditorium, Sunday afternoon, March 10. Mr. Riemenschneider will receive Cleveland students of piano playing and of the theory of music on Mondays and Thursdays at 707 The Arcade.

Sol Marcossion, violinist, and Mrs. Sol Marcossion, pianist, presented the program at the second artist recital of the West Side Musical College, given at the Chamber of Industry Auditorium on the evening of March 14.

Allen McQuhae, tenor, appeared in a joint recital with Marie Oslova, violinist, at New Brighton, N. Y., on Tuesday evening, March 19. On the following evening he sang at Vassar College, Poughkeepsie, and on Thursday evening in New London, Conn.

The Studio Club's annual spring offering this year will be "Princess Chic," at the Prospect Theatre, the week of April 15. The mixed chorus of 125 trained voices is being drilled by Francis J. Sadler, organizer and director of the club.

The Philharmonic Quartet—Sol Marcossion, Charles U. Rychlik, James Johnston and Charles Heydler—will give the third and last concert of its series this season at the Woman's Club on April 12. The quartet will have the assistance of Carl Riemenschneider, pianist, in a new work, never before heard in Cleveland, the performance of which is anticipated with much interest by local pianists and students.

Raoul Riendeau, tenor, pupil of Celestine Cornelison, was selected by the Newspaper Enterprise Association to represent them by singing their new prize war song, "Freedom for All Forever." Mr. Riendeau has sung it on several occasions. On Thursday evening, March 14, he sang for the Men's Club at Trinity Cathedral, and on the following evening for the Halle Brothers' Club. B. F.

### The Power of Music

In the New York American of March 17, Austin Harrison, editor of the English Review, tells of some of the hardships which the Irish people are enduring. A strolling concertina player was asked by some tourists to play "The Soldiers' Song" and "The Wearing of the Green." He started to do so but was immediately ordered by the police to desist under threat of arrest, as the airs were forbidden. "Is this Russia?" asked a bystander, according to Mr. Harrison.



## MUSIC ON THE PACIFIC SLOPE

McCORMACK SWELLS PACIFIC  
COAST RED CROSS FUND

Organ Recitals Fail in San Francisco—Famous Musicians to Locate in Los Angeles—Frieda Hempel Attracting Big Audiences—Mme. Melba Sings for Soldiers

San Francisco, Cal., March 25, 1918.

John McCormack packed the great Auditorium way beyond the fire limit on March 21 and took in \$25,000 for the San Francisco Chapter of the Red Cross. And everybody was delighted, and showed it by such applause and such vociferous cheers that the occasion can only be described as inspiring. McCormack was more than generous with his encores, and it seemed as if there would be no end to them, much to the joy of everybody within hearing of that glorious voice. Signaller Tom Skeyhill, the blind Anzac poet and orator, auctioned off records of McCormack's voice at prices that soared up as high as \$1,000 for a single record. It was a great occasion.

## D'Agarioff in Russian Folksongs

Mr. D'Agarioff is a Russian. He is also a man, and when his "questionnaire" was placed before him by the government he declared his willingness to serve and claimed no exemption. Whether he will go or not I do not know, but I do know that, if he does it will be a musical loss to this city. He came here, I think, with the ill fated de Vally Opera Company, which gave a short season of opera here last summer and then went to the wall, as such things inevitably do.

On March 21, in the Italian room of the St. Francis, Mr. D'Agarioff gave a recital of Russian folksongs. It was all in Russian, and the singer was dressed in the blouse of the Russian peasant. The songs were, some of them, musically attractive. To those who understood the words they must have been much more so. They were excellently sung. Mr. D'Agarioff possesses a good sounding baritone, well placed, flexible, sonorous, and he has a charmingly unaffected manner which goes far to render his offering attractive.

He was introduced by Jerome B. Landfield, who explained that the real art of Russia came from the people and not from the aristocracy.

Gyula Ormar played the accompaniments in his well known masterly manner, blending the tone of the piano with the voice with skill and taste.

## Chamber Music Delights

It has never been my good fortune to be more truly thrilled and delighted by chamber music than I was by the concert of March 19 of the San Francisco Chamber Music

Society which was given before a large audience in the Italian Room of the Hotel St. Francis. The program consisted of Donanyi's "Serenade," op. 10, for violin, viola and cello; Brandts-Buys' quintet for flute and strings, and Chausson's quartet, op. 30, for piano, violin, viola and cello.

As will be seen, this is a modern program of sterling worth. It is modern but not futuristic in the sense of being unpalatable. Personally my own individual taste in music was most nearly satisfied by the Dohnanyi trio for here is a composer who possesses a truly remarkable technic, a rare and delightful knowledge of counterpoint, and—rare, indeed, in combination with the great technic—real musical invention, in other words, ideas.

Also the work is tremendously difficult, both in the matter of finger facility and velocity, interpretation and intonation. It was played by Louis Ford, violin; Louis Rovinsky, viola, and Horace Britt, cello, and the playing of it left nothing to be desired. There was brightness of tone, excellent shading, the dynamic effects were pronounced but not overdrawn, and the ensemble was as near perfect as may be.

The Brandts-Buys quintet affords the flute rare opportunity for color display, the low notes, much used, in striking contrast to the higher register, and to the color of the strings. Mr. Hecht, flutist, made the most of this opportunity, and was ably seconded by the members of the quartet, who maintained perfect balance throughout. This is not a great composition by any means, but is pleasing and tuneful, and possesses a distinct value because of its color scheme and also because it is, to some extent, program music, being inspired by the nativity. The four movements are: "The Watching Shepherds," "The Angel of the Lord," "The Coming of the Wise Men" and "The Birth of Our Savior."

Chausson gives us one of the first impressions of what the great French school was to become in later years, and in this piano quartet he was, perhaps, at his best. It is full of difficulties, and presents to the players the difficult problem of tonal balance and freedom of interpretation without stiffness due to over rehearsing. And in this, let me say that the work of Mr. Ormay at the piano was altogether masterly. His is the difficult part, for the piano part is so written that it may easily, and generally does, overshadow the strings. Mr. Ormay's playing of the part on this occasion was a splendid exhibition of blending, tone shading and clarity.

This is not to belittle the work of the strings which, led by Louis Persinger, was notable in its impeccable synchronization and tonal balance. Especially noticeable, in this work as well as in the others, was the dash and freedom, a characteristic which places this chamber music organization on a par with the best now before the public.

## Lemare's Organ Recitals a Failure

Edwin Lemare, city organist at \$10,000 a year, has been the subject of editorial comment in two papers this week. The Chronicle gives a column of facts showing that the average receipts at these recitals have been about \$50. "And," says the Chronicle, "the city pays Mr. Lemare \$832.33 per month. An additional \$100 is paid to the organ caretaker, another \$100 is paid a press agent . . ." and of course there are many other expenses. That would be all right if the people went to hear the concerts. In other words, the fact that the city pays out fifteen or twenty thousand dollars a year for these concerts would not demand criticism if they drew big crowds. Even if they were given free of charge, and the city received no return from them whatever, that would not matter if they drew big audiences. The money would be well spent if it gave the public high class musical entertainment. But it does not, for the very simple reason that Lemare is not making good in the sense of drawing people to the Auditorium. Lemare has had a year to prove his worth and has failed.

But if the Chronicle takes the matter seriously, the Pacific Coast Musical Review does not. Under the heading "A Decidedly Funny Anonymous Letter," Mr. Metzger gives vent to his vein of humor. The letter, which is well worth reprinting, is as follows:

To Mr. Metzger, Pacific Coast Musical Review:

Dear Sir—Are you an authority on organ recital programs and a competent judge of merit? After two of your venomous articles re the organ recitals, it seems to me that it is a case of "fools rush in, etc." Needless to say, I am one of many who will never read your paper again. The musicians are losing patience with your mild sort of "blackmailing" articles. Yours is not the only musical paper that resorts to this sort of thing to force a paid ad. Other musicians have suffered in like manner; but fortunately Mr. Lemare is too big a man as to be hurt by your venomous flea bites.

Personally, as I have before remarked, I think the movie organs are the prime reason why Lemare has failed to draw crowds—that and the simple fact that the organ is not an instrument the character of which is calculated to appeal much to the general public, and also, to some extent, the cold and unsympathetic attitude of Mr. Lemare toward his public. His way of climbing over the organ seat is undignified, and his whole manner toward his public is cold and unsympathetic. In other words, he appears to lack magnetism, and who can win success in art without it?

F. P.

## BOISE, IDAHO

Boise had the unusual treat of hearing Maud Powell and Mme. Melba during the last week. The Pinney Theater was packed at both concerts, which shows that Boise audi-

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ences know how to appreciate artists of the highest class. It is deplorable that more such artists do not come here.

The study of American Indian music was the principal theme at the meeting of the Tuesday Musicales, on the afternoon of March 18. The paper, "Early Influences on American Music," was ably given by Mrs. Barton. Mrs. Vahn gave a sketch of *Lieurance*, and Mrs. Brandt sang three Indian songs. Piano solo—"Serenade to the Moon" (Pugno), "In My Neighbor's Garden" (Nevin), Miss Yarrington; violin—"Souvenir" (Drdla), "The Bee" (Bohm), Miss Eckhardt; vocal duets—"Forsaken" (Dvorák), dance duet from "Hänsel and Gretel," Misses Creed and Woodruff; piano—rhapsody in G minor (Brahms), Miss Cook, completed the program. G. R. S.

## DENVER, COL.

Lucile Pollard Nelles, a pupil of Moszkowski, and a newcomer in Denver's musical circles, is being warmly received. Mrs. Flournoy Rivers presented her to a select coterie of musicians, last week. The courtesy was extended in the form of a studio tea and given in the quaint many windowed clubhouse of the Wolcott School. A short but beautiful program was furnished by Florence Lamont Abramowitz, soprano, and Misses Conway, Spandow, Woodward, pianists.

### An Enjoyable Reception and Musicales

Mr. and Mrs. William L. Barker entertained at an attractively arranged reception and musicale recently as a compliment to Mr. and Mrs. Frank Ashworth Nellis and Clarence Reynolds. Their guests were Messrs. and Meses. Edward Fleck, David D. Abramowitz, Charles E. Wells, A. B. Davis, R. W. Blackett, Charles R. Washburn, L. C. McClure, Charles Lancaster Smith, O. D. Woodward, Adams Owen, Reuben A. Powell, H. B. Murtagh, Craig Cante, Leslie Hubbard, E. W. Hurlbut, William MacAloney, W. D. Hughes, Dr. and Mrs. R. W. Hoyt; Meses. Blanche Dingley Mathews, Flournoy Rivers, Edwin F. Hermanns, Theresa R. Eells and W. G. Mathews; Myrtle Fishing, Ruth Haffner, Beatrice Powell, Katherine Waters, Mayme Zeising and Hattie Louise Sims; Messrs. Larry Whipp, Harold Orth and Frank Farmer.

### Mmes. Aronson and Namara Delight

Robert Slack was disappointed in the two artists engaged for the fifth concert in his artist series. Mme. Merö and Efrém Zimbalist were promised, but they failed to appear. Mr. Slack offered as substitutes, Vera Aronson and Marguerite Namara, both sterling artists, who were well received. Mme. Aronson, after an Arensky etude which displayed brilliant scale technic, was forced to respond to several encores. Namara included the "Marseillaise" among her encores. The audience paid the stirring battle hymn of our brave ally the same tribute it paid "The Star Spangled Banner," it rose to its strains. But, alas! When the singer asked the audience to join in the latter song, the result was comical! We did not lack patriotism—we lacked breath! The song was pitched too high! The diva mounted higher and higher triumphantly, but the audience could not do such "high ground and lofty tumbling" above the treble clef, and one by one fell out of procession, with little squeaks of inefficiency and sheepish smiles.

### Notes

At the Schweikher studio, a piano recital was given by Edith Evans, Edith Bechman and Mrs. Meeks on March 14. Helen Dwyer, a popular accompanist of this city, left March 18 for a term of study in New York.

Larry Whipp, organist at the Christian Science Temple, has returned from a month's study in New York. He is a brother of Hartridge Whipp.

The Tuesday Musical gave a benefit concert for the boys of Battery B (now in France). Bessie Dade Hughes was director; Misses Hagermeyer and Gumaer, accompanists, and the soloists were Della Nover, Marie Kans, Ione Phelps, Isabella Spriggs.

Dubois' "Seven Last Words of Christ" was presented recently at St. Elizabeth's Church. Clara Wolber presided at the organ and Josephine Wolber directed. The soloists were Jack Whyte, Tom Sullivan, Edward Walters, Andrew Kelly, Dr. Nicoll J. Vroom and Mrs. Henry B. Murtagh.

Florence Lamont Abramowitz presented at Knight-Campbell's, Miss Engel, a promising young contralto. Miss Engel was assisted by Miss Present, soprano (another pupil of Mr. Abramowitz), and Ruth Smith, violinist. L. A. R.

## LOS ANGELES, CAL.

On Monday evening, at the Shrine Auditorium, an immense crowd heard the Irish tenor, John McCormack, sing for the benefit of the Red Cross. From the time Mr. McCormack stepped on the stage until it was certain he would sing no more songs there was a furor of handclapping both before and after every song and every encore.

Apart from the fact that Mr. McCormack sang for a great cause, a fact which drew many to the Auditorium, no singer in America is more popular or has a deeper place in the affections of the public of the Pacific Coast, and the people of Los Angeles in particular are counted as his most ardent admirers.

The receipts at the door are announced as \$10,655, which together with the proceeds from the sale of McCormack records donated by the Barker Brothers and the Southern California Music Company, will bring the funds to an even \$12,000.

### Famous Musicians to Locate Here

When Impresario Behymer announced that Godowsky was to locate here, and establish a school for piano, we were told that further announcements of interest would

follow. Now comes the news that the famous Zollner family will have headquarters in Los Angeles and will make all tours from this city. And now comes the further news that Gregor Cherniavsky, eldest of the Cherniavsky brothers and a violinist of rare ability, is located here and opened a studio for violin study. Mr. Cherniavsky played recently at a Gamut Club dinner and was received with enthusiasm by those present. Needless to write we welcome all these musicians and extend a cordial invitation to musicians in general to come to the land which holds so much of future promise for the arts and especially the art of music.

### Music Teachers' Meeting

On Monday evening, March 18, at Symphony Hall in the Blanchard Building, the regular meeting of the Los Angeles Music Teachers' Association was held. The topic of the evening was "New Things in the Musical World." Fannie Dillon, who recently had the honor of presenting her compositions before the Woman's Musical Alliance of New York City, spoke interestingly of her visit in the great music center of the United States. Mr. Pemberton had a very good paper on the subject of "Music in Moving Pictures." New books on musical literature were ably handled by Claire MacGregor. The singer of the evening was G. Hayden Jones, tenor, who presented a group of the Treharne songs which Mr. Jones so delightfully interpreted at his recent recital. Mr. Jones was in good form and sang on this occasion with the same success he achieved at his recital. After the regular program a round table discussion was held, at which time the questions, "What constitutes mannerisms?" "Are mannerisms a help or a hindrance?" "How much knowledge of harmony and musical history in addition to technic should one have before one is considered a thorough musician?" were discussed. A very spirited discussion was held on these questions and the meeting as a whole proved one of fine spirit and enjoyment to the music teachers present.

### The Matinee Musical Club

The members and friends of the Matinee Musical Club crowded the Tower Room at Trinity on Thursday afternoon, March 21, to hear an entertainment called "The Play Box," presented by Ruth Graham, of New York. The novel entertainment was thoroughly enjoyed by the large audience. Miss Graham had the assistance of Lulu Lanterman, a well known Los Angeles singer, who charmed her hearers with her very intelligent work. A novelty on the program in the way of saxophone playing by Mrs. Frederick Junquist was enjoyed greatly.

### Ruth Deardorf Shaw Complimented

In reviewing the artists and programs presented during the season up to the present time, the Los Angeles Times of Sunday, March 24, in a paragraph dealing in particular with pianists, had this to say: "And as for the pianists, not one has given music which we are as anxious to hear as Ruth Deardorf Shaw, and the singer Grace Vierson, who assisted her, recently at the Tower. We had Debussy, Rhene-Baton, Ornstein and Ravel, as against Ornstein's own list." T. A.

## TACOMA, WASH.

Mme. Melba's appearance March 11 at the big Camp Lewis Liberty Theatre, Tacoma, was a triumph. The climax of a wonderful evening for civilians and thousands of soldiers was reached when, at the suggestion of Maj. Gen. H. A. Greene, commander of the cantonment, the diva was given a special cheering ovation by the men of the National Army. As the last cheer died down General Greene addressed the audience. Mme. Melba had come to them through sufferings of the near past, he told them. Her husband had been lost at the Dardanelles. Her pianist, Francis de Bourguignon, and her accompanist, Frank St. Leger, now with her, had both been wounded in this war and discharged from the army. He proposed cheers once more, both for the diva and her support. They were given with a will that fairly rocked the walls of the great theatre.

Eunice Prosser, Tacoma's talented young violinist, has been engaged under the auspices of the Y. M. C. A. to tour the American army camps in France and play for the soldiers, in company with four girl associates who have had experience in Chautauqua and concert work. The offer came to her as a result of her brilliant debut recital when presented as a pupil of David Manners at the Comedy Theatre, in New York City.

Louise Merrill-Cooper, lyric soprano, widely known in America as interpreter of Indian music, was heard in concert at the Temple of Music March 14. Miss Merrill-Cooper appeared in Indian costume and lectured on "The Soul Life of the Indian," illustrating her lecture with Indian music. She was assisted by Mr. and Mrs. Brooks-Wilson, vocalists; Annette Baird Fyler, pianist, and Georgia Harmon, violinist.

Among musical events given by Tacomans at Camp Lewis, a brilliant program presented by Blanche York-theimer, talented violinist, and Catherine Smith, Flora Collins and Mrs. E. E. McMillan, violinist, seemed especially to please the big audience of soldiers at the Knights of Columbus Building No. 2, March 14. George Dakin, of the 322d Signal Battalion, pianist, assisted, giving several classical selections.

Lotta Madden, better known in Tacoma as Lotta Ashby Othick, made a very successful debut in Aeolian Hall, New York City, March 12. Writing of Mrs. Madden's debut, a Tacoma student, Helen Crowe, now in New York, said that she was given a veritable ovation, repeated four of her songs in response to the applause and sang four encores. K. K.

## OAKLAND, CAL.

This season's series of artists' concerts, under the auspices of the music section of the Oakland Teachers' Association, has been an unqualified success, owing, in a great

measure to the splendid management of Miss Z. W. Potter, who has done much for Oakland during the past three years in bringing many of the world's artists to our city. During this series of five concerts, with but one exception, every artist as scheduled has appeared, including Mme. Matzenauer, Harold Bauer, Reinald Werrenrath (who was the very happy substitute for de Gogorza), the Minneapolis Symphony Orchestra and Frieda Hempel.

On Friday evening, March 15, Frieda Hempel drew a capacity audience to the Municipal Opera House. Her personality is charming and magnetic, but it was her lovely voice that charmed the audience from the first number to the last. She sang in English, for the most part, and generously gave an encore after each group of songs. Being obviously chosen to please all tastes, the program numbers ranged from selections from the purely-classic to "My Curly Headed Baby."

Paul Eisler, Miss Hempel's accompanist and assistant artist, is a pianist of sound judgment and admirable technic and easily adapted himself to the varying moods of the singer.

### Art Association Concerts

The Sunday afternoon free concert on March 17, under the management of Maude Graham, was given by Christian C. Holtman, basso, and Alice Sanford, pianist. Winifred Simonds acted as accompanist, and this trio of artists gave a very fine program, after which an interesting talk on "The Democracy of Art" was given by Eugene Neuhaus, of the University of California. As usual there was a large and appreciative audience.

On March 7 music made famous by literary settings was one of the most enjoyable features at the union meeting of the Adelpian Club, when a number of old, familiar songs, illustrating a paper read by Mrs. Philip S. Teller, was given by Mrs. Gerald Anthony, Claire Higby and Mrs. John de T. Teller.

### Welsh Presbyterian Choral Society

The Cymric Musical and Literary Society, which was inaugurated in February by the new pastor, Rev. R. O. Williams, gave a good program. Twenty-six new members came forward, and it was decided to give one more opportunity next month for enrolling as charter members. The new piano, donated by the Ladies' Aid Society, was used for the first time and much appreciated.

### Alma Berglund Winchester, Soprano and Voice Coach

Alma Berglund Winchester, soprano and coach, is one of the well known and popular soloists of the Bay region and a prominent member of the San Francisco Musical Club. Until her marriage she resided in San Francisco, but prefers the eastern side of the bay. She is an accomplished linguist, singing in French, Italian, German, Hebrew and English. Her voice is a dramatic soprano, very flexible and of beautiful tone quality. Probably because she is of Swedish descent, she sings the Norseland songs with all that sad yet virile romanticism which is a peculiar trait of the voices of the North of Europe.

Mrs. Winchester has a studio in San Francisco, but many pupils prefer to come to her charming home studio on the Piedmont Hills. She is soloist at the Temple Beth Israel, San Francisco, and also at the First Congregational Church, Oakland, having held the latter position for six years.

For two years she studied in New York with many prominent masters, including Francis Stuart, tone placement; Victor Harris, the composer, voice coach; oratorio, C. B. Hawley; for a short time with W. L. Tomlins in Chicago, and still studies with the noted coach and critic of San Francisco, Oscar Weil. E. A. T.

## SANTA BARBARA, CAL.

As the second Philharmonic event, Mrs. C. E. Herbert presented Frieda Hempel on March 8. This was Miss Hempel's first appearance in Santa Barbara, and her lovely voice gave the greatest pleasure to all who heard her. Paul Eisler was at the piano.

The Boston English Opera Company delighted large audiences in three operas on Friday and Saturday, March 22 and 23. The old time favorites, "Il Trovatore" "Martha" and "The Bohemian Girl" were given.

Under the auspices of the Civic Music Committee, the Cherniavsky Trio played at Recreation Center recently.

The Orpheus Club made its first appearance in a concert on February 22, under the direction of Helen M. Barnett. This organization is composed of Santa Barbara singers, and much good work is expected of it. Mrs. Barnett's ability as a conductor is well known, but even so, the smoothness and finish of the chorus proved a surprise to the enthusiastic audience. Alice Gross was the accompanist. Mary Stehley Close gave several interpretative dances between the numbers of the chorus. Her accompaniments were played by Bernice Blanchard. C. K. D.

## FRESNO, CAL.

A joint concert was given by Theo Karle, tenor, and the Fresno Symphony Orchestra, Earl Towner, conductor. Wednesday evening, March 20, at the White Theatre under the auspices of the California Teachers' Association. In its review of the event the Fresno Herald said that it was a "splendid concert." Of Theo Karle it said: "His voice is of the pure, sweet tenor quality. He is gracious and makes the audience feel almost as if he were one of them." It praised the Symphony Orchestra, as trained by Earl Towner, saying that it was one of which Fresno may justly feel proud. The parts are well balanced and the combining of the parts is well done. . . . Another pleasing number was the sinfonietta in G, written by Earl Towner while in Boston a year ago."



## ACROSS THE COUNTRY

**Albany, N. Y.**—Fred W. Kerner conducted a notable performance of the Dubois "Seven Last Words," in St. Paul's Lutheran Church, Blanche Mundt, soprano; Frederick J. Maples, tenor, and Frank G. Ruso, baritone, being the soloists. The ensemble work was given with fine effect and Mr. Kerner played the organ score with his accustomed skill. Dr. Harold W. Thompson and Helen Thompson gave a series of three recitals for organ and piano at the First Presbyterian Church.—St. Peter's vested choir of boys and men will present the Barnby cantata "Rebecca" on Wednesday evening, April 24, Dr. Frank Sill Rogers conducting. Evelyn Scotney, soprano, will be the assisting artist, with her husband, Howard White, who will give cello solos. Mr. and Mrs. Edgar S. van Olinda and Mr. and Mrs. George D. Elwell gave a recital for members of the Monday Musical Club recently.—Joseph Bonnet, famed French organist, comes to St. Joseph's Church in recital April 18.—William L. Widemer recently observed his tenth anniversary as choirmaster and organist of the Madison Avenue Reformed Church. He was presented with a gold-mounted cane, fittingly inscribed, by the choir.—Newton Russell Cass and Mrs. Harry B. Weatherwax sang at a musicale in the Y. W. C. A. parlors recently.—Alfred Hallam conducted a largely attended community chorus in Waterford recently.—Mrs. John Willis, soprano, of the First Presbyterian Church, Johnstown, substituted for Marietta White at the cantata, "The Man of Nazareth," sung at the First Presbyterian Church here Good Friday night, Dr. Harold W. Thompson directing.—Frank G. Ruso, baritone, sang at Glen Eden, Poughkeepsie, at a musicale arranged by Louise V. Gorse.—Helen W. Hewitt, soprano, and Sue Giffen, violinist, gave a concert here for the benefit of the Smith Unit, in France. Miss Hewitt was accompanied by Sumner Salter, organist and director of music at Williams College.

**Boise, Idaho.**—(See "Music on the Pacific Slope.")

**Boston, Mass.**—(See letter on another page.)

**Calgary, Alberta, Canada.**—The Cherniavsky Trio have been appearing with great success in a number of cities in western Canada, under management of the Western Canada Concert Bureau. Their recital in Calgary was one of the greatest musical treats of the entire series promoted by the Calgary Musical Agency. Each artist received double and triple encores, and at the end of the program there was really an ovation when the trio were forced to respond to two or three extra numbers. They are playing in six or eight other western points, under management of the bureau, who have been instrumental in bringing to western Canada some of the world's greatest artists this season and who may well be termed a leading factor in musical work.

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, Ohio.**—(See letter on another page.)

**Cleveland, Ohio.**—(See letter on another page.)

**Denton, Tex.**—May Peterson, soprano of the Metropolitan Opera Company, singing at the College of Industrial Arts March 15, repeated the success she created here last season at the same institution. Last season she received a veritable ovation, giving thirteen encores in response to the applause, but Friday evening her success was even more complete, and after the regular program many went upon the stage and revelled in the enjoyment of the post-concert numbers for an hour. Miss Peterson sang very graciously and evidently thoroughly enjoyed responding to special requests for encores.—The Denton High School Glee Club, Prof. E. H. Farrington, director, recently gave an enjoyable concert here and at the present time is filling engagements in other Texas cities for the benefit of the Red Cross.—The Texas Agricultural and Mechanical College Glee Club sang here on March 18 before a large audience at the North Texas State Normal College.

**Denver, Colo.**—(See "Music on the Pacific Slope.")

**Fort Worth, Tex.**—(See letter on another page.)

**Fresno, Cal.**—(See "Music on the Pacific Slope.")

**Harrisburg, Pa.**—The Lenten series of organ recitals given in St. Stephen's Episcopal Church has been much enjoyed and well patronized. The local organists who have taken part include Alfred C. Kuscha (two recitals), William R. Stonesifer, Frank A. McCarrell and Newell Albright. The assisting vocalists were all local talent.—Mrs. Wilbur Harris, Mary Buttorff, Belle Middaugh, Mrs. J. G. Sanders, Mrs. Roy G. Cox and George Sutton.—Reinold Werrenrath, baritone, gave a concert at the Orpheum Theatre here on March 11. He made a wonderfully fine impression with his artistic singing and remarkably well controlled voice. His singing has atmosphere and is always interesting. The consensus of opinion is that he is probably the most artistic man singer that has been heard here. Sara Lemer, a favorite local violinist, assisted on the program. The accompaniments were played by Harry Spier and Newell Albright.—The Studio Quartet, made up of Katharine Dubbs, soprano; Louise Baer, contralto; John Fisher, tenor, and Edward Hassler, baritone, has filled many concert engagements in Harrisburg and locality this season and has been notably successful in raising funds for the Red Cross work.

**Hartford, Conn.**—George Kelley presented Mischa Elman in his "World Famous Artist Series," at Foot Guard Hall, on March 12. A crowded house greeted this sterling violinist.—The Glee Club of the Hartford Public High School, Ralph L. Baldwin, conductor, gave its annual concert on March 15. As usual, Mr. Baldwin gave a fine exhibition of his ability as a chorus director.—On March 25 the Hartford Philharmonic Orchestra gave its last concert of the present season. Efreim Zimbalist, violinist, was the soloist.

**Haskell, N. J.**—At the Y. M. C. A. Auditorium, on Friday evening, April 26, under the management of the Eastern Concert Bureau, a most interesting entertainment will take place. The program will be rendered by Juliette

Frohman, soprano; Margaret Whitaker, violinist; Helen Whitaker, pianist, and Juanita Moore, elocutionist.

**Louisville, Ky.**—The initial concert given this month was on the first, when "The Crusaders," by Gade, was sung at the Y. M. H. A. by the Crescent Hill Musical Club, under the direction of Mrs. William J. Horn. The solos were sung by Mrs. Guy Ellis, William Horn and John Peter Grant. The chorus was unusually well trained and the event was enjoyed by an audience that filled the auditorium to the doors.—Two concerts were given on the nights of March 8 and 9 by Jules Falk, violinist, in the ball room of the Tyler Hotel, for the benefit of the Business Women's Club.—On Friday night, March 8, the Louisville Quintet Club gave its last concert for the season at the Y. M. H. A. Hall. Charles J. Letzler, violinist, was the soloist of the evening.—Leopold Godowsky was heard in concert on Sunday night, March 10, under the management of Ona B. Talbot. The largest audience which has yet attended any one of these concerts was present and greatly enjoyed the virtuoso's wonderful performance.—On the night of March 4 the Louisville Male Chorus gave its first concert in the present year, under the direction of Carl Shackleton. The work of the chorus was unusually good and showed the result of long and careful training. Frederick Gunster was the soloist, and no singer has ever made a more instantaneous "hit" than he did. Disposed to be pleased with him from the first note of his first song, the audience waxed more and more enthusiastic as the program continued, and recalled him again and again after each group, sometimes insisting upon a double encore. He will always be a welcome visitor to this city.—The song recital by Roland Hayes, the young negro tenor, on March 21, was a great success. Hayes has appeared here before, but this was the first time that his audience has been largely composed of white patrons, several hundred musical and social leaders being present. Those who heard him were charmed with the beauty of his voice and the musical understanding of his interpretations. He was assisted by Gerald Tyler, at the piano, who was also heard in solo numbers.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Medicine Hat, Alberta.**—One of our greatest recent musical events was that of the recital given by Leopold Godowsky on February 13 at the Empress Theatre, the day marking also the great pianist's birthday. He played among other things his arrangement of the Scarlatti "Concert Allegro" and his own "Humoresque."—The concert given by the Cherniavsky Trio was another musical event long to be remembered by those who made up the audience on March 12. These artists broaden and improve steadily, and their work both in ensemble and solo portions was much enjoyed.—The seventh piano recital of the season was given by the pupils of Theodor Fossom on March 18, in Hull Block. Those who participated were Mrs. A. E. Nye, Mary Landry, Elizabeth Allen, Mrs. Nelson Driver, Agnes Robb, Marjorie McKinnon, Velma Totten, Gaylord Watson and Alfred Watson. The three last named are pupils of Mrs. Fossom.—A grand choral concert was given under the auspices of the Music Club, for patriotic purposes, on March 18. The principal number on the program was "The Banner of St. George," a fine choral work in which equal attention is paid to the orchestration and the voices. The splendid work of the evening reflected much credit on the conductor, Robert Hoag.

**Montreal, Canada.**—An orchestral concert was given in Victoria Hall by the students of McGill Conservatorium of Music. The Dvorak symphony No. 4 in G was the outstanding feature of an interesting program which was well interpreted under the baton of Dr. C. H. Terrin.—Arthur H. Egg is giving a series of Lenten recitals in Christ Church Cathedral, and at the first was assisted by the choir of the American Church, which rendered several items by Russian composers under the baton of I. H. Shearer.—Stanley Gardner, a local pianist, was very successful in his recital for the War Veterans' Association. He was at his best in compositions by Chopin and Liszt and responded to a number of well merited encores.—Ethel Leginska, pianist, scored a great success at her recital. Her technique and interpretative powers were of the highest order and by her rendition of several numbers by Chopin she made many friends.—Jeanne Jarry made a successful debut in a piano recital at the Ritz-Carlton before an appreciative audience.—Max Rosen, violinist, exhibited great beauty and charm in his recital in Windsor Hall. The Dvorak concerto won for the performer an enthusiastic recall.

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Omaha, Neb.**—A piano recital by Harold Bauer was the latest offering of the Tuesday Musical Club. On this occasion Mr. Bauer rose in his might and did some of the most beautiful piano playing heard here in many days. Fascinating rhythmic effects and scintillant finger work were constantly present. Chopin and Liszt were characteristically treated by Bauer and a miscellaneous group showed no less versatility than virtuosity.—Two programs were given here recently by Jules Falk, violinist, assisted by Gertrude Arnold, contralto, and Malvina Ehrlich, pianist, at the Y. W. C. A. Auditorium.—A very charming and individual talent was disclosed here recently by Dorothy Morton, whose pianistic gifts are clearly far removed from the ordinary. In a program of ambitious proportions Miss Morton proved herself the possessor of musical and temperamental endowments of a high order.—Clarence Eddy, the distinguished American organist, gave a recital on the organ of the First Presbyterian Church. The program was rich and varied and contained a large proportion of new works, a number of which have been dedicated to Mr. Eddy. As was to be expected, the performance was maintained on an elevated plane throughout. While the majestic and sonorous were by no means neglected by Mr. Eddy, there was a decided leaning

toward the more delicate effects, many combinations of ethereal and elf-like loveliness being heard in the course of the afternoon.—The annual election of the Omaha Clef Club, held last week, resulted in the selection of the following officers: Jean P. Duffield, president; Martin W. Bush, secretary; F. O. Newlean, treasurer, and Henry Cox, J. H. Simms, Corinne Paulson and Henrietta M. Rees, members of the board.

**Philadelphia, Pa.**—(See letter on another page.)

**Pittsburgh, Pa.**—(See letter on another page.)

**Salt Lake City, Utah.**—The Tabernacle Choir organization in commemoration of Washington's Birthday gave a musical program in the Tabernacle. Although the hour was in the morning, an audience of 5,000 greeted the musicians. The Tabernacle choir, under Prof. A. C. Lund, was in fine trim.—Prof. Charles Shepherd appeared here for the first time as conductor of the Philharmonic Orchestra. He is one of the very few musicians in this State who have made the business of conducting a technical study. The orchestra played particularly well under his baton. David Reese was the tenor of the concert and sang with his usual charm and feeling.—Prof. John J. McClellan is always musically satisfying. Governor Bamberger made an address.—John McCormack, with his wonderful art, gave a concert at which \$11,500 was raised, twenty-five per cent, of which was turned over to the local Red Cross, the remainder going into the McCormack War Fund. The house was packed. The program was well chosen and Mr. McCormack was at his best. His spirit led the patriotic audience in bursts of enthusiasm which provoked round after round of deafening applause.

**San Antonio, Tex.**—(See letter on another page.)

**San Diego, Cal.**—The members of the Amphion Club were again delighted with the concert that had been arranged for them in the persons of Marie Holcomb Kempley, soprano, and Wesley Peterson, pianist. Mrs. Kempley presented a most attractive program, interesting and, in two instances, at least, very modern. Her work showed good training and intelligence, and it is pleasant to record that she has been recently an artist-pupil of Loleta L. Rowan, who has been acting president of the Amphion Club during Gertrude Gilbert's visit to the north. Master Wesley made his second appearance before this club, and as the Union says, "In the year since he was last heard his progress has been remarkable, and too much credit cannot be given his teacher, Florence Schinkel Gray, for his splendid training. In the Chopin numbers, especially, his technique is admirable, his runs clear and even, his fingering accurate, and his work guided by an intelligence exceptional in one so young." Mrs. M. Hesse was an adequate and satisfactory accompanist to the singer of the day, and the concert was a marked success.

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**Santa Barbara, Cal.**—(See "Music on the Pacific Slope.")

**Selma, Ala.**—The Selma Choral Club is rapidly completing its rehearsals for "The Chimes of Normandy" (Planquette), which will be presented at the Academy of Music early in April. It is the plan of the club to take the opera to Camp McClellan, Anniston; Camp Sheridan, Montgomery, and to Pensacola. The soloists will be Anna Z. Creagh and Genevieve Creagh, sopranos; William T. Atkins and Otto Erhart, tenors; John Creagh, Edward G. Powell and J. B. Rayfield, basses. The orchestra for the performances will be recruited among the musicians now in camp at Montgomery. A chorus of fifty is being well trained by Professor Powell.—Anna Z. Creagh, soprano, has been chosen to represent the Selma Music Study Club on the program to be presented in Gadsden during the district meeting of the National Federation of Music Clubs. The convention will be held in April. Mrs. August Rothschild will represent the club at the State Federation's sixth district convention, April 11, in Demopolis.—A contribution of forty talking machine records has been sent by the Music Study Club to Camp Wheeler, Macon, Ga. These records were a gift to the Alabama boys stationed there.—An interesting meeting of the Music Study Club was held, at which Schumann's life and works was the subject matter.—The club announces Jean Vincent Cooper, contralto, as the artist who will close the present concert series. Miss Cooper will sing in Selma, April 11.

**St. Louis, Mo.**—(See letter on another page.)

**Tacoma, Wash.**—(See "Music on the Pacific Slope.")

**Toronto, Canada.**—On Friday evening, March 8, a "Patriotic Musicales," in the form of a piano recital, was presented to a "sold out" house by Edith May Yates, one of Toronto's brilliant young pianists, assisted by Frank E. Blachford, violinist. Miss Yates' numbers were played with beautiful finish and clarity of style. Mr. Blachford's playing was much enjoyed, as he is a violinist of fine talent and skill. Mrs. Healy Willan made a capable and artistic accompanist.

**Wilkes-Barre, Pa.**—Alexander's Band gave its second concert of the season March 11 at Irem Temple. Charles Pokorney, conductor, led with spirit and the large audience warmly received the attractive program. Incidental solos for cornet and trumpet, played by Messrs. Herrick and Anstett, gave added pleasure.—The Memorial Presbyterian organ, being installed by Hook & Hastings, is nearing completion and the opening recital will be played on Easter Sunday by Ernest Wood, formerly of Wigan, Yorkshire, Eng., organist of the church, also of the Orpheum Theatre.—Miss Hays, the gifted vocal instructor of Wyoming Seminary, has some exceptionally good voices in her department this season. They are being heard from time to time in public recitals.—Arlene Challis, pupil of Dr. J. Fowler-Richardson, has secured an organ position in Binghamton, N. Y. Another pupil, Miriam Bossert, is now playing at the Chatham Square Theatre, New York.

**Winnipeg, Canada.**—W. Davidson Thomson, the popular baritone, gave one of his welcome recitals recently. His carefully thought out program could not fail to please his audience. In addition to several arias, Mr. Thomson sang three groups of English, Irish and Scotch songs, in interpretation of which Mr. Thomson excels. Mrs. Thomson at the piano gave artistic support to her husband.—The Winnipeg Handel Choir, conductor Watkin Mills, gave



at its second presentation of the season "The Golden Legend" of Sir Arthur Sullivan, with much success. As a result of numerous requests for a repetition this famous work will probably be repeated later on in the season. The Winnipeg press speaks in terms of high praise of the work of Watkin Mills as conductor, and as Lucifer, with which part he has the benefit of long acquaintance. The work of the principals and chorus also came in for their share of the praise, which was well merited, as the offering had every indication of assiduous and painstaking care in preparation, to the end that the work could be presented with the success that it undoubtedly was. Louis Graveure, the well known baritone, appeared here in recital under the direction of Mrs. S. A. Parfitt, local manager of the Western Canada Concert Bureau. Mr. Graveure sang a program of twenty-one songs, and left little to be desired in the quality of his performance, singing a varied and interesting program to the obvious satisfaction of his big audience, hundreds being unable to obtain even standing room. Outstanding were the songs by Bryce-son Treharne, the Welsh composer and accompanist.

## PITTSBURGH, PA.

Pittsburgh, Pa., March 23, 1918.

The week of March 4 the San Carlo Opera Company played an engagement worthy of all the patronage it could get, and to say it was well patronized is putting it mildly, for every performance with the exception of the Saturday afternoon matinee was attended by capacity houses, even to the limit of the standing room, and on several occasions hundreds were turned away. As the first four operas were reviewed in a previous issue of the MUSICAL COURIER, it is not necessary to take up time and space here and go over them. On Friday night "The Barber of Seville" was presented to a capacity house, with Agostini and Vaccari singing the leading roles. The opera was well presented and the audience gave unstinted applause. Joseph Royer played Figaro, the merry barber, and Natali Cervi was Bartolo. The applause was so lengthy and hearty that numerous encores were necessary.

Saturday afternoon "The Jewels of the Madonna" was presented, with Agostini and Amsden in the principal roles. The balance of the cast was excellent. Saturday evening a wonderful performance of "Il Trovatore" was given, with an excellent cast, to about the largest audience of the week, many being turned away. The entire work of this company is so above the average that one can only wish their engagement would last for longer than a week.

### Galli-Curci Triumphs

Not only did Pittsburgh hear grand opera, but on Friday evening Amelia Galli-Curci, the coloratura soprano, gave her second recital of the season in Pittsburgh, this recital being an extra attraction of the Heyn series.

The concert, probably the largest ever attended in Pittsburgh, was given in the Syria Mosque, with every seat sold, extra chairs on the platform and on the first floor, and the limit of standing room sold. Her work was of artistic merit. The applause was long and sincere, making encores necessary.

### Heifetz with Philadelphia Orchestra

The closing concerts of the Philadelphia Orchestra, Leopold Stokowski, conductor, were given Monday evening, March 11, and Tuesday afternoon, March 12, with Jascha Heifetz, violinist, as soloist.

The symphony for the evening concert, Rimsky-Korsakoff's "Scheherazade," was read with beautiful interpretation by Mr. Stokowski. The concerto for violin and orchestra, the Tchaikowsky concerto in D major, was played with great skill by this young violinist.

For the closing numbers were "Valse Triste," by Sibelius, and the Polovetzki dances from "Prince Igor," by Borodin. The entire concert was a musical feast.

The afternoon concert at the Nixon Theatre gave matinee goers an opportunity to hear Heifetz in the same concerto, and the orchestra played the same numbers. The opening number, however, was Schubert's "Unfinished" symphony in B minor.

The entire program was deeply enjoyed by a very large audience and it is hoped that the Pittsburgh Orchestra Association will continue to furnish music lovers with another excellent series of orchestral concerts next season.

### Mrs. Thomson Announces

Following the Heifetz appearance with the Philadelphia Orchestra comes the announcement by Edith Taylor Thomson that Jascha Heifetz will appear in recital at Carnegie Music Hall on the evening of April 9. This announcement has been eagerly taken up by those who had heard the virtuoso and at the present time the hall is about sold out for the recital.

Mrs. Thomson also announces that the Heyn series of concerts for next season is about ready for publication.

### Guimaraes Novas in Recital

Friday evening, March 15, Guimaraes Novas, pianist, gave her first recital before a Pittsburgh audience under the management of the Art Society of Pittsburgh. Mlle. Novas opened her program with Chopin's sonata, op. 58, which she gave a very interesting reading. She played in an excellent manner, and brought forth such prolonged applause that encores were necessary. The applause accorded Mlle. Novas was proof that she was liked.

### Carnegie Technology Concert

Probably one of the chief factors in educating the public to truer musical ideals is the School of Music of the Carnegie Institute of Technology, especially if the organizations continue to give such creditable performances as they did Sunday night, March 3, in Carnegie Music Hall.

The orchestra, under J. Vick O'Brien's direction, gave the fifth symphony of Beethoven with unusual intelligence for youthful musicians, barring a slight deficiency in the forte work. This slight defect was not noticeable,

however, in the overture to "Mignon," by Thomas, which closed the program. Of particular interest was the "Elegie" and "Valse" from the serenade in C major by Tchaikowsky for the string ensemble, under the capable direction of Karl A. Malcherek. The general tone was round and full, the interpretations beautiful and the technic even.

The soloists of the evening were Jean Wessner, who played "Devotion" from cello suite "In the Forest," op. 50, by Popper, with clear tone and musical understanding; Paul Sladek, who played the first movement of Lalo's symphonie espagnole for violin and orchestra with considerable spirit, and Isabel Palmer, a pupil of Selmar Janson, of the school faculty, who gave, with excellent technic and sincere interpretation, Saint-Saens' piano concerto in G minor.

It is to be hoped that this school will give other concerts of equal caliber for the exploitation of local talent.

### Recital by Charles W. Clark

One of the most artistic concerts given in Pittsburgh this winter was the recital given in Carnegie Music Hall, Friday, March 22, by Charles W. Clark, the celebrated baritone. As is generally known, Mr. Clark is giving the proceeds of this year's concert tour to the fund for fatherless children of France, and it was for this fund that the recital was given. Mr. Clark has a baritone voice of most unusual beauty, liquid and smooth throughout its range. He is master of the art of song. His diction is excellent, his style polished, and his voice full and resonant.

The program was very artistically arranged for the special occasion and included a group of songs in French by Gretry, a group of Russian composers' songs, sung in English; a group by Debussy, in French; a group of more modern composers including Brahms, Dvorak, Arthur Hartmann, Sturkow-Ryder and Edward Collins. One very pleasing song was "The Messenger," by Sturkow-Ryder. To make the concert even more artistic Mr. Clark did not use a note or book of words. He was admirably assisted by Gordon Campbell at the piano, who played every song without notes.

H. E. W.

## REVIEW OF NEW MUSIC

### OLIVER DITSON COMPANY, BOSTON

#### Lucien G. Chaffin

"Funeral March" for organ, a stately composition with a good deal of epic grandeur, easy to play and not calling for all the resources of a concert organ. It is good music and a practical work as well.

#### Roland Diggie

"Reverie Triste," for organ, a very melodious work of considerable lyrical beauty with enough variety of movement to prevent any feeling of monotony, although the reverie is fairly long. It can be made very effective on a small organ.

#### Frederick Stevenson

"Vision Fugitive," an improvisation or impromptu for organ with a broad and flowing melody of a diatonic nature and plenty of rhythmical animation. This perfectly happy vision was not so fugitive but that the composer was able to get a good look at it and write it down with the utmost clearness.

#### Paula Szalit

"Intermezzo" for organ, a short lyrical piece which might be called offertory, song without words, nocturne, or any name indicating a moderately slow and expressive melody.

#### James H. Rogers

"Deep River," the well known negro melody arranged as an organ solo by a practical musician who has written what can be played with good effect by any organist, amateur or professional.

#### Arthur Hartmann

Two part songs for women's voices, "Sister, Awake" and "May Day Song," both of which are poetical in feeling, melodious in style and written with a fine regard for the capabilities of the voices. These part songs are not piano or violin music arranged for voices, but are vocal melodies carefully and effectively fitted to words. They are not difficult.

#### J. Rosamond Johnson

Two American negro melodies, "Nobody Knows the Trouble I See" and "Walk Together, Children," both very singable and capable of a great variety of expression. The accompaniments are excellent and perfectly in keeping with the songs.

#### James H. Rogers

"Swing Low, Sweet Chariot," a plantation song very popular with the jubilee singers a few years ago and now arranged as a concert solo with a musicianly accompaniment for the piano. Negro melodies are apparently in demand at present and there is no reason why this one should not be as popular as the best of them.

#### Ossip Gabrilowitsch

Etude for the left hand, a brilliant and difficult study for most pianists. It is dedicated to Godowsky. These pieces for left hand alone are useful as studies, but seldom please the public in a musical way, as it is impossible to avoid the feeling that the performer is handicapped. This is unquestionably as good as any of its kind.

#### Fay Foster

"Sunset in a Japanese Garden," a poetical and dainty dance movement for piano solo which is best described by the sentence under the title: "Under the cherry blossoms the Japanese maidens dreamily dance and sing."

#### Daniel Gregory Mason

Impromptu for the piano, a solid piece of work distinguished by its earnestness and good writing without

any concession to the popular demand for engaging tunes and harmonies of mere sensuous beauty.

### CLAYTON F. SUMMY COMPANY, CHICAGO

#### Carl Wilhelm Kern

"La Coquette," a valse reverie for piano, well edited, carefully fingered for teaching purposes, but by no means a mere study. It has musical value and will surely please the average amateur and student.

#### L. Leslie Loth

"Boat Song," an attractive, poetical and short piano solo, useful to teachers and students alike. It develops the musical taste as well as the technical skill. The left hand has some effective arpeggio passages.

#### Heniot Levy

"Chant sans Paroles," for violin and piano, a well written and very expressive piece of work showing great care and much thought on the part of the composer in selecting his harmonies and fitting his counterpoint. The composition is more earnest than brilliant and more serious than gay. It has a touch of the classical manner.

#### Gladys Parvis

"Reverie," a pleasing, songlike melody with an easy accompaniment. There will be many young violinists and students to find pleasure in this reverie.

#### Beatrice MacGowan Scott

"The Hands that Are Holy," a serious song with simple music, effectively written for the voice, with a tasteful accompaniment. There is an emotional climax near the end which gives the singer plenty of scope.

#### Edith Lobdell

"Oblivion," a love song of the ballad of passion type, with active rhythms, restless harmonies and declamatory tunes. The lyric writer, Rudolph Altrocchi, may have had in mind the tombstone of the man who said the epitaph would keep him remembered after he was forgotten.

### FAY PUBLISHING COMPANY, STAMFORD, CONN.

#### Alma Moore

"Play Time," a brilliant vocal waltz song with an accompaniment that is a piano solo in itself in case the singer is omitted. There is a good deal of harmonic freedom in the chord progressions, but the song will make a telling effect.

#### Alma M. O'Haire

"Somehow, Dear Heart, Some Day," a song of sentiment in the popular style, as the title implies. The lift of the 6-8 rhythm adds to the pleasing tune's attractiveness.

### G. SCHIRMER, NEW YORK

The March bulletin of new music published and imported by this well known music house shows that the demand and supply in the world of music in America has not been changed very much, if at all, by the terrible conditions in Europe during the past three years. There are new songs galore, as usual, and a long list of piano, violin, organ, flute, cello, string quartet, choral, orchestral music, as well as books on music, librettos, theoretical works, military band pieces. Evidently the American public must have its music, and this list represents the activities of only one of the great publishing houses of the United States.

### Pilzer at the Danziger Recitals

On Tuesday afternoon, April 9, the fifth in the series of Laura Danziger's war recitals will take place at her New York studios, 1 West Sixty-seventh street. A feature of the program will be the playing of Maximilian Pilzer, the gifted American violinist, who will play the adagio on the G string, Fiorillo-Pilzer; Kreisler's "Schon Rosmarin," the Powell arrangement of the Chopin waltz, op. 64, No. 1; his own "Berceuse," and the Drigo-Auer "Valse Bluettes." Mr. Pilzer also will play with Mme. Danziger the C minor sonata of Grieg. The entire proceeds of these recitals go to war charities.

### Music and Materialism

(From the Brooklyn Eagle, March 10, 1918)

There were some individuals of national prominence at the dinner last Tuesday given by the Musical Alliance of the United States in the Hotel Biltmore. This society has been formed under the leadership of the owners of one of the trade papers to further the cause of music in this country. At this dinner it was to be expected that something tangible in the way of a plan for the furtherance of its aims would be proposed, but the fact of the matter is that nothing of a real constructive value was offered. It would seem, on the surface, that all the speakers had their own axes to grind, and as one wit put it, the speeches could be musically described as a set of variations on the "I" string.

There is little doubt that some of the aims of the organization are worthy—indeed, necessary. But it is doubtful whether they can be realized by the present combination. The need is for representative men who are not interested in the proposition for the furthering of their own petty ambitions. If such can be persuaded to step into the breach and the present gentlemen betake themselves into the background there would be a good chance for these reforms to be effected.



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